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LUITPOLD ST., 24.
BERLIN, W., November 15, 1908.

Mischa Elman received a great ovation at Mozart Hall last evening, when he gave his only concert of the season. This wonderful violinist has not yet reached the age that warrants his wearing the regulation concert full dress suit; he still dresses and looks like a boy. But there is naught of the prodigy in his playing; he plays like a fullgrown man and a full-fledged artist. Elman is a positive genius for the violin and he has that potent but intangible charm which arouses a miscellaneous audience to frenzied enthusiasm. The tone he drew from his Strad. last evening was one of great sonority and penetration; a tone warm and vibrant—a tone such as only the born violinist by the grace of God can produce. His technic was absolutely flawless, all difficult passages and tours de force being overcome with a nonchalance that baffles description. He played with great force of accent and energy of expression; he even exaggerated at times in his accentuation, and one might occasionally disagree with his conception and style. But why cavil at these things? The boy is a genius, a wonder—one among millions, and taken as a whole he is a marvelous violinist. His program comprised the Spohr D minor concerto, the Bach chaconne, the Wieniawski "Faust" fantasia, Tchaikowsky's "Serenade Melancolique," and Sarasate's "Caprice Basque." He invigorated the antiquated Spohr music and gave it new life, and he played the chaconne with extraordinary breadth and power, in spite of a certain roughness at times. In the "Faust" he was in his element and his virtuosity shone with great brilliancy. At the conclusion of the program a storm of applause arose, which did not abate until he had played several encores. The hall was practically sold out.

MacDowell's piano concerto was played by Teresa Carreño at the third Nikisch Philharmonic concert, this being the second time this interesting work has been heard at these concerts. A note in the program book says that: "Edward MacDowell is the only American composer thus far who has succeeded in finding permanent recognition outside of his own country and who can be looked upon as a representative of national art." MacDowell, to be sure, is the greatest and best known composer our country has yet produced, but certainly other American composers could be mentioned who have found recognition abroad; Chadwick and Stillman-Kelley, for instance, could be named. Madame Carreño gave a superb performance of the beautiful MacDowell concerto, scoring an immense success. It was, by all odds, the biggest success that any program number has had at a Philharmonic concert thus far this season. The programs have been, on the whole, a trifle heavy. Bruckner's eighth symphony in C minor met with a very cool reception; but this, I think, is due largely to the finale, which forms a very weak anti-climax, coming after the really beautiful adagio. The final movements of Bruckner's symphonies are almost always the weakest. The scherzo is delightful. It received a magnificent reading at Nikisch's hands, but the public remained cool. The program opened with Mozart's "Magic Flute" overture and closed with Liszt's symphonic poem, "Mazeppa." At the fourth Philharmonic, on November 30, Moszkowski's suite for orchestra, Moor's concerto for two celli, Debussy's "L'après-midi d'un Faune," and the Brahms second symphony will form the program. The soloists will be Pablo Casals and Madame Casals-Suggia.

Francis Macmillen's third concert was given with the assistance of the Philharmonic Orchestra. He was heard in the Sinding A major and the Mendelssohn concertos, displaying a big, manly tone and a great deal of temperament. A large and distinguished audience was present, and it showed its approval of the interesting young American artist in no uncertain manner. He was enthusiastically acclaimed. Macmillen's artistic qualities and individuality were shown off at their best, I thought, in the Paganini concerto recently, but the two works heard at this concert are also suited to him. He seems to be perfectly in sympathy with the Sinding concerto, of which he gave an admirable reading. As an encore at the con-

clusion of the program he played the fugue from Bach's G minor concerto for violin alone, revealing an excellent conception and a strong delivery. There is a certain brilliance and bravura in Macmillen's style which make a telling appeal to the public. Clearly, he is a violinist of unusual talent and of lofty aims. He will give his fourth and last concert on November 21, when he will play the Beethoven and Paganini concertos with the Philharmonic Orchestra.

There has been a great deal of violin playing of late. On Wednesday evening Bronislaw Hubermann, whose enormous successes as a prodigy in our country are still fresh in the memories of thousands of concertgoers, gave the first of a cycle of three concerts at Mozart Hall. He was supported by the Blüthner Orchestra and the evening was of special interest because Carl Panzner conducted. It is not often that the services of a conductor of Panzner's caliber can be secured for mere orchestral accompaniments. In these three concerts Hubermann proposes to give, so to speak, the cream of violin literature, and he has arranged his programs according to nationalities. The first one represented Germany and comprised Beethoven, Brahms and Spohr. Hubermann is a very smooth, finished performer. He has no great intellectual grasp, nor has he depth of feeling, but he plays in a most reliable manner and with exquisite finish. He played hardly a false note the entire evening. Beethoven is not for him, nor can he fully sound the depths of



FRITZ STEINBACH,
Leader of the Cologne Gürzenich Concerts.

Brahms, but his rendition of Spohr's seventh concerto in E minor was magnificent. There might have been more breadth in the adagio, but how charmingly he played the finale, which, too, reveals more grace and sprightliness than one generally finds with the serious Spohr. Hubermann has just the kind of trills and staccato necessary for this. The concert was very well attended.

On the previous evening, Anton Witek introduced at the Philharmonic popular concert a new violin concerto by Elizabeth Kuyper. This lady's studies evidently have been along academic lines. One might surmise the Hochschule. The work does not reveal much individuality, and Max Bruch seems to be the author's favorite. Well, he is a safe guide, anyhow, and the music of this concerto is good music. The work reveals structural excellence, clearness of thought, legitimate development and excellent orchestration. The ideas are pleasing, though not original. The cantabile parts are generally grateful and the passages are well written. Concertmaster Witek gave a very fine performance of the novelty and it met with a friendly reception.

The Chaigneau Trio, of Paris, assisted by Gail Gardner, of New York, gave a concert at Bechstein Hall, drawing a crowded house. This excellent organization came very quickly into favor in Berlin. It is a remarkable case where nature has been equally lavish in her gifts to each of three sisters, and they form an ensemble of exquisite finish and high artistic excellence. Having all been educated in Paris, they play, of course, with that polished style that characterizes the French school. Technically their work was very clean; tonally it was well balanced, and musically they demonstrated that they have grasped the

meaning of the German classics they interpreted. They were heard in the Beethoven E flat trio, op. 70, and in Schumann's "Fantasiestücke," op. 88. Teresa and Marguerite Chaigneau also played Boellmann's sonata for piano and cello. The program was greatly enhanced by the admirable singing of Gail Gardner. This young lady, who received her vocal training chiefly in New York with Frieda Ashforth, seems to be on the threshold of a brilliant career. She has a voice of singular sweetness, purity and penetrating power, and she uses it with consummate skill. In arias by Handel and Scarlatti she revealed an excellent conception, musical intelligence of a high order, a splendid style and great warmth of expression. She was enthusiastically applauded. She also sang German Lieder by Schumann, Wolf and Brahms in an admirable manner. Miss Gardner has perfect poise and a sympathetic personality, and with her usual musical gifts she will be well worth watching.

Elena Gerhardt's song recital drew a large audience to Beethoven Hall on Saturday evening, and I am informed that the artist was in excellent form. She has a beautiful voice, and she sings with great musical intelligence and an unusual amount of expression. She has plenty of individuality and a natural refinement of delivery to keep her from all exaggerations. Her concert was greatly enhanced by the assistance of Arthur Nikisch, who played her piano accompaniments in his own inimitable manner.

At the third symphony concert of the Blüthner Orchestra, under Oskar Fried, which occurred at Blüthner Hall on Sunday evening, a Liszt program was rendered, consisting of the two symphonic poems, "Les Preludes" and "Hunnenschlacht," the E flat piano concerto, four vocal numbers and the fourteenth rhapsody for orchestra. Fried and his men again made a splendid impression. Indeed, the zeal and fire of the young conductor, his exceptional ability and his evident determination to attain to the highest in art cannot fail to impress. Theodore Szento gave a very clear, commendable exposition of the concerto. He produced a full, round tone, his technic was clean cut, and he played with energy and rhythmic vigor. Eva Lessman, daughter of Otto Lessman, sang the prayer from "St. Elizabeth" and three comparatively seldom heard songs, "Wieder moecht ich dir begegnen," "Kling leise, mein Lied" and "Bist Du!" While living in Weimar years ago I used to hear regularly every year, on Liszt's birthday, the scenic production of "St. Elizabeth." Although there is a great deal of oratorio style in the work, it is more effective when produced on the stage with scenery than when given as an oratorio. Fräulein Lessman gave an admirable interpretation of the prayer. She has a sweet, sympathetic voice and vocal powers that are well adapted to this style of composition. She caught to perfection the spirit of purity and honesty embodied in the part. She also gave a convincing rendition of the songs.

The well known Italian violinist, Arrigo Serato, is a true son of Italy. There is in his playing that southern glow so characteristic of the emotional Latins. He has shone hitherto chiefly as a virtuoso of a somewhat superficial order, hence it was interesting to see what he would do with the Brahms concerto, which he played at his concert at Beethoven Hall on Thursday evening with the accompaniment of the Philharmonic Orchestra. He gave a very creditable performance of this most rugged and perverse of all violin concertos. He did not penetrate fully to its inner depths, to be sure, and I do not believe his nature would even permit him to do so. And there is no occasion for sorrow that he does not; the Brahms concerto is played too much, anyhow. It was heard here three times in the last four days. Mozart suited Serato better, and he also gave an effective rendition of the Vitali chaconne with organ, a work, by the way, which has become very popular with violinists since Ysaye introduced it here last year.

How few violinists realize the vast amount of compositions for their instrument by old seventeenth and eighteenth century Italian masters lying in manuscript, unpublished and unknown, in the archives of old Italian monasteries and libraries. The productivity of these old masters was phenomenal. Tartini, for instance, the greatest composer of them all, wrote no less than two hundred concertos and the same number of sonatas for the violin, according to good authorities. Fétis claimed that he was acquainted with forty-eight unpublished Tartini sonatas for violin and bass and 127 violin concertos. Of these concertos only eighteen have appeared in print. This is only one instance of the industry of these old Italians. We find a parallel to it in the life of Stradivarius, who literally worked at his bench making violins four score years. He was apprenticed to Amati at the age of thirteen, and he died at the age of ninety-three, and Tivadar Nachez has one of his violins with the inscription on the label written in the great luthier's own hand, stating that the violin was made by him at the age of ninety-three. But to return to the old compositions. On Friday evening

Alessandro Certani gave a concert at Scharwenka Hall, of which the program was made up entirely of these old masters. It consisted of the B flat major sonata for violin and piano, by Veracini; the D major sonata, by Vivaldi; the E major sonata by Tartini; an andante by Alberti, and presto by Nardini, given for the first time, and an adagio and allegro by Porpora. These works are all still in manuscript. There is marked similarity between the three sonatas in style and in mode of writing for the violin. These ancient Italians understood the nature of the instrument admirably. This was really the classical period of violin composition, which culminated with Viotti. These sonatas are grateful works, and they all contain good music. The other numbers, too, were well worthy of performance. The adagio by Porpora, a most effective piece, has a veritable "grossen Zug." Certani had a great deal of trouble with his strings, which persisted in getting out of tune, so that his intonation in double playing was often faulty. He is a violinist possessing a facile left hand, a warm, penetrating tone and abundance of temperament.

A very enjoyable piano recital was given at Beethoven Hall on the same evening by José Vianna da Motta. He played the Chopin B minor sonata, the Beethoven variations on the waltz by Diabelli, a prelude, air and finale by Cesar Franck, and a scherzo and march by Liszt. I heard him in the sonata only, of which he gave a noble, beautiful rendition; it was a clearly divined, well rounded off performance, and gave thorough satisfaction both from a pianistic and a musical point of view. Da Motta's personality does not seem to appeal to the masses so much as that of some of his more famous colleagues, but he is a pianist and musician of the first rank, whose work can never fail to interest connoisseurs in a high degree.

Mr. and Mrs. Francis MacLennan have been chosen to create the two leading parts in the new English opera, "The Angelus," by W. E. Naylor, which won the Ricordi prize of \$2,500. The premiere will occur in London in January.

An excellent impression was made by Franz Steiner, who gave a song recital at Beethoven Hall, Tuesday evening, when he was heard in lieder by Schubert, Schumann, Brahms, Marschall and Loewe. My representative informs me that he has a beautiful baritone voice of good range and that he displayed in his work musical intelligence of a superior order. He sang, above all, with a great deal of feeling and his offerings were loudly applauded. He was ably assisted at the piano by a Mr. Violin, from Vienna.

Breitkopf & Härtel are to publish a grand edition of Haydn's complete works. The cost of this great undertaking will be about 250,000 marks, and of this sum the Prussian Ministry of Culture has granted a subvention of 60,000 marks. Joseph Joachim was the president of the commission which had to decide on all questions concerning this edition, and in his place Dr. Adolf Sandberger, of the music department of the Munich University, has been chosen.

Alexander Fiedemann, formerly violin instructor of the Imperial Russian Conservatory, at Odessa, has been engaged by Director Hollaender as the head one of the

finishing classes for violin at the Stern Conservatory. Fiedemann was the principal teacher of Mischa Elman. The remarkable boy began to study with him at the age of five, and he remained with him for several years before going to Leopold Auer.

Richard Strauss made a trip to Dresden the other day for the purpose of selecting the singer who is to create the title role in his new opera "Elektra." Three artists of the Dresden Royal Opera have been under consideration for this part, and after hearing all three, Strauss decided in favor of Fräulein Krull, the singer, who also created the part of Salome at the Dresden premiere. Fräulein Krull was intending to leave the Dresden Opera and had already given notice to that effect, but since such a special distinction has been conferred upon her by Strauss, she has decided to remain. The "Elektra" premiere will not be conducted by Strauss himself, but by Ernst von Schuch. Von Schuch, it seems, is having his hands full with the score. He recently said to a friend: "When at work upon 'Elektra' I feel as if I was just beginning to know the A, B, C's of music; compared with this new Strauss work, 'Salome' is a mere children's symphony by Haydn."

A Clough & Warren parlor organ that formerly belonged to Franz Liszt and that was many years in his possession is now offered for sale in Weimar. Shortly before his death Liszt gave it to Gottschalk, the organist of the Weimar Hofkirche, who zealously guarded it until his death a few months ago. It is said to be still in very good condition, and as a memento of Liszt it will undoubtedly soon find a purchaser.

An overture by Frederick the Great was performed at the Royal Play-House in Potsdam last evening. The Empress was in attendance. The occasion was a festival performance of Lessing's "Minna von Barnhelm." During the intermissions a number of other rare and little known compositions from the royal library were played.

Moriz Mayer-Mahr and Bernhard Dessau will give three chamber music concerts together at Blüthner Hall on December 1, January 13 and February 19.

A new violin prodigy named Jascha Bron will make his Berlin debut with the Blüthner Orchestra on November 20. Young Bron, whom I have heard in private, is a marvelously gifted boy. He plays with an astonishing amount of fire and abandon. He is Russian by birth and a pupil of Ysaye. His selections will be the Tchaikowsky and the Brahms concertos and Lalo's "Spanish Symphony."

César Thomson's program at his rentrée on November 23 will be made up of the Tchaikowsky concerto, the Tartini sonata, "L'arte dell' arco," Vitali's "Ciaccona" for violin and piano, and Thomson's "Gypsy" rhapsody.

Oskar Strauss is betrothed to Miss Singer, the charming young daughter of the Kantor of the Israelite community in Vienna. At the head of this community is an uncle of the composer, an aged millionaire, who will make Strauss his sole heir. It was his wish that the forthcoming marriage should take place, so Strauss is not only fulfilling his own desire, but that of his testator as well.

in obtaining the hand of Miss Singer. The composer of the "Waltz Dream" is most fortunate to be at the same time successful in his career and in love and in having the prospect of becoming one of the wealthiest of German musicians.

Marguerite Melville-Sisniewski will play here on November 25, after which she will make a concert tour, playing in Leipsic, Dresden, Hamburg, Cologne, Stuttgart, Frankfurt, Wiesbaden, Lemberg, Vienna and Geneva. Mr. Sisniewski, her husband, who is in the employ of the Austrian Government, is said to be an excellent amateur pianist.

Felix Mottl will conduct a big concert at the Philharmonie on Thursday evening, when he will have the assistance of the Philharmonic Orchestra and Anton von Rooy. The program will contain Beethoven's first "Leonore" overture and fifth symphony, the "Meistersinger" prelude, "Ride of the Walküren," "Wotan's Farewell" and the "Magic Fire," also Schubert's "Der Tod und das Mädchen" and "Die Allmacht."

A musicale was given yesterday afternoon by the Baron and Baroness von Jungenfeld, at which Heinrich Gruenfeld, cellist; Fräulein Schippanowska, harpist; Ada Winterhof, vocal, and Marie Sloss and Miss Craw, pianists, both American girls, assisted. Gruenfeld played three small pieces by Godard, Marie, and Schubert, to harp accompaniment, in his well known artistic style and Fräulein Winterhof sang the aria from "Samson and Delilah," "Wie Ein Gruessen," by Mehrkens, and Schumann's "Frühlingsnacht." She has a voice of good range and volume and beautiful quality and she sings with a great deal of expression and artistic intuition. She was ably supported at the piano by Viola Craw. Marie Sloss, the star pupil of Vernon Spencer, Berlin's new piano pedagogue, who is already much in vogue here, played Sapellnikoff's "Dance of the Elves," a caprice by Arthur Foote and Chopin's D minor prelude. She played with crisp, clean technic, displaying unusual facility for one of her age. Her touch was also excellent and she played with a great deal of spirit and verve. Miss Sloss was also heard on the same afternoon at a later hour at a musicale at Madame Kirsinger's salon, when she was heard in Godowsky's toccata, Reger's "Aus meinem Tagebuch," and Vernon Spencer's scherzo etude in sixths.

Mrs. Potter-Frissell, the Dresden correspondent of THE MUSICAL COURIER, recently gave a soirée at her home, which was largely attended by the musicians and prominent members of the Anglo-American colony of the Dresden capital. Mrs. Frissell herself and several of her pupils took part in the musical program, and their playing was warmly praised on all sides.

ARTHUR M. ABELL

More Demands for Hartmann in the Far West.

When Arthur Hartmann played in Salt Lake City two years ago, during his first tour of America, the violinist's triumph resulted in an immediate re-engagement for a second appearance within a month. Last Saturday night, Hartmann was again the musical star in Salt Lake City, and again he was re-engaged to play in that city once more on his way East from the Pacific Coast in January. An extra concert is also being arranged for Hartmann in Ogden, Utah.

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FLORENCE WICKHAM, Mezzo-Soprano of the Schwerin Royal Opera and Kundry of Savage "Parafal" Tour.

PAUL KITTEL, Dramatic Tenor, Vienna Imperial Opera.
PUTNAM GRISWOLD, the Basso of the Berlin Royal Opera and Gurnemanz of the Savage "Parafal" Tour.
MICHAEL REITER, Heroic Tenor of the Royal Opera, Munich.
HANS TANZLER, First Dramatic Tenor, Carlsruhe and Munich Royal Operas.
*FRANCES ROSE, Soprano of the Berlin Royal Opera.
*MARGARETHE MATZENAUER, Mezzo-Soprano of the Royal Opera, Munich.
*MARCELLA LINDH, the renowned Concert Singer.
*ELISABETH FABRY, of Berlin Royal Opera.

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Marcella Craft's Success in Germany.

Marcella Craft, an American girl from Boston, as has already been stated in these columns, has for several years past been singing with exceptional success in opera in Germany. At Mannheim, where she was the leading soprano of two seasons, she aroused great enthusiasm, and in Berlin and Elberfeld she was also warmly acclaimed. When she appeared in "Traviata," at Kroll's Theater, in Berlin, many connoisseurs declared that her Violetta was a masterpiece of vocal and histrionic interpretation. This season Miss Craft is the star of the Kiel Opera. Here are some of her recent criticisms from that city:

The greatest achievement of the evening was Miss Craft's Lady Durham. She is indeed a "Kraft" for our opera and when she leaves it will be difficult to fill her place. She knows how to penetrate into the spirit of every role. She depicts Violetta's death scene with the same sincerity as she does the caprices of a great lady. She makes merry in an aristocratic manner. Her voice has a beautiful timbre; it is warm and of a polished roundness and evenness throughout the register and her coloratura is very precise. To hear Miss Craft sing and to see her act is to invoke the shades of Prevosti.—The Kieler Nachrichten, September 30, 1908.

Miss Craft reveals the depths of humanity in her delineation of Elizabeth. With the deep feeling and the clear perception of a true artist, she succeeded in grasping all the fine lines of this complicated character and then she gave us a true picture of it. She did not merely act, she really lived the part.—Schleswig-Holsteinische Volks-Zeitung, October 3, 1908.

NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY, MRS. JOHN OLIVER,
156 NORTH BELLEVUE BOULEVARD,
MEMPHIS, TENN., November 25, 1908.

At the recent meeting of the board of management of the National Federation of Musical Clubs, held in Grand Rapids, Mich., plans were discussed for the coming biennial meeting, which is to be held in Grand Rapids next May. The report from the Southern section showed that seventeen clubs were added to the Federation last year. The plan of work committee gave a most interesting account of its accomplishments. A number of brilliant social functions were held in honor of the visitors. Mrs. C. B. Kelsey, the president, gave an afternoon tea, a trolley ride with luncheon at the Country Club, and a recital by the St. Cecilia Club, were among the other events. Mr. Kelsey had as house guests Mrs. Emerson Brush, of Chicago; Mrs. George Frankel, of St. Louis; Mrs. A. M. Roberts, of Indianapolis, and Mrs. George Harvey, of Chicago.

The Ladies' Musical Club, of Bedford, Ohio, will do good work this season in its own club rooms. For many seasons the club has met with the different members, finding that a good piano was not always to be had, so the members decided to buy a baby grand, and one of the associate members tendered a room in her home for the exclusive use of the club. The club year book was arranged with thirty-two pages of advertising, which brought \$200 toward paying for the piano, the balance to be paid by public subscriptions. Officers for the Bedford club this year are: Mrs. John Freeman, founder and president; Mrs. M. E. Burroughs, vice president; Mrs. H. M. Gates,

secretary; Mrs. P. D. Metzger, treasurer; press secretary, Cora L. Burroughs.

The program given by the Chaminade Club, of Jackson, Miss., November 4, included piano numbers from the works of Beethoven, Schmitt, Reinhold, Haydn, Nicodé, Liszt and other composers. The members who participated in presenting the music were: Mesdames Buck, Armstrong, Hawkins, Price, Hicks, Mills, Wright, Ditard, Galloway and Hannah.

Elizabeth Dorman Brooks is the new secretary of the Treble Clef Club, of St. David's, Pa. The club will give artists' concerts in January and April of the next year.

The Chaminade Club, of Marshfield, Ore., joined the Federation November 12, with Mrs. William Horsfall, Jr., as president.

As usual, the Schubert Club, of St. Paul, Minn., is giving good concerts this season. Christine Miller, the contralto, of Pittsburgh, gave the extra artist's recital November 5. Augusta Cottlow is booked for a recital January 7, and Birdice Blye, the pianist from Chicago, is another who is to give a recital after the New Year.

The Wednesday Afternoon Music Club, of Bridgeport, Conn., found its hall too small for the opening concert, and thus the meeting place was changed to the ball room of the Hotel Stratfield. Sara J. Cooper is the secretary. NOLA NANCE OLIVER.

Bloomfield Zeisler's Coming New York Recital.

In the piano recital which Fannie Bloomfield Zeisler will give in Carnegie Hall Saturday afternoon, December 12, the famous pianist will depart from her usual custom of program making and present a number of compositions which are entirely new to the New York public. Works by Rameau, Couperin, Debussy, Delibes and Schuett will be the novelties, but for the large number of her admirers who still believe that one cannot get enough of the good things in music, Mrs. Zeisler will have some familiar pieces on her program as well. This will be Mrs. Zeisler's only appearance in recital in New York this season and the last she will give for an indefinite period, owing to the European tour which she will undertake next year.

Carrie Jacobs Bond's Concerts Cancelled.

From Chicago comes a report that Carrie Jacobs Bond was ordered by her physician to cancel her December concerts. Mrs. Bond is at present in the Chicago Hospital convalescing from a serious illness.

Grieg's operatic fragment, "Olaf Trygvason" was produced in Christiania recently. Halvorsen conducted.

MUSICAL DENVER.

DENVER, Col., November 28, 1908.

Madame Nordica, Emma Showers, pianist; Frederick Hastings, baritone, and Andre Benoist, accompanist, together with the Tuesday Musical Club, gave a concert at Trinity Church Tuesday evening of last week. Madame Nordica is still the great artist, and the audience at Trinity was most cordial, demanding encores to which the American prima donna graciously responded. The club, under the direction of Hattie Louise Sims, sang especially well, and the other artists also made a good impression.

The second in the series of concerts by Robert Slack at the Auditorium, Thursday evening, November 19, introduced Denver music lovers to Jeanne Jomelli, the Dutch prima donna; Arthur Hartmann, violinist, and Alfred Calzin, pianist. Musicians declared this was one of the best concerts ever given in Denver. Madame Jomelli sang the "Jewel Song" from "Faust," the "Louise" aria from the Charpentier opera of that name, and songs by Ward Stephens, Charles Gilbert Spross, Edwin Schneider, Schubert, Brahms and Loewe. Hartmann played the Saint-Saëns concerto in B minor, recently performed by the great violinist at his appearances with the New York Philharmonic Orchestra in New York; the Bach chaconne (for violin alone) an air by Goldmark; Hartmann's own arrangement of the Debussy song, "Il Pleure dans son cœur," and a mazurka by Zarzkycki. Calzin, in addition to playing accompaniments for the artists, played as solos, Rosenthal's "Papillons" and the Liszt "Companella." A very fashionable audience attended this concert.

The Wednesday Symphony Club, under the direction of its president, Florence Tausig, appeared at the second concert Wednesday of last week at Knight Campbell's Hall. Mrs. D. E. Harlem was chairman of the program, which was devoted to German composers. On the list were Vincenz Lachner, Richard Strauss, Hugo Wolf, Alexander von Fielitz, Emil Sauer, Brahms, Hollaender, Bohm, Bruckner and Berger. The piano numbers were played by Amy Friedman, Mrs. F. W. Smith and Mrs. W. N. Boggs. Mrs. Milton Smith was the singer, and Isidore Weiss, the violinist.

Miss Tausig will analyze the program which the Denver Symphony Orchestra will give in January, under the direction of Signor Cavallo. JAMES M. TRACY.

Dr. Wullner East and West.

Owing to important engagements in the East, Dr. Ludwig Wullner, the famous lieder singer, and his accompanist, Coenraad V. Bos, after their recital in Chicago on December 12 will return to New York and give a recital in Mendelssohn Hall, Friday evening, December 18.

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[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

30, RUE MARBEUF (CHAMPS-ÉLYSÉES),
CABLE AND TELEGRAPHIC ADDRESS: "DELMAHEIDE,"
PARIS, November 16, 1908.

ANNOUNCEMENT.

DELMA-HEIDE, REPRESENTATIVE OF MUSICAL ARTISTS FOR OPERA AND CONCERT ENGAGEMENTS IN EUROPE AND AMERICA, 30 RUE MARBEUF (CHAMPS-ÉLYSÉES), PARIS. CABLE AND TELEGRAPHIC ADDRESS, "DELMA-HEIDE, PARIS."

Of yesterday's great orchestral concerts, the chief interest was centered in the one given at the Conservatoire. While it had been arranged in memory of the Conservatoire's late orchestral leader, Georges Marty, and for the benefit of his widow, it was at the same time the initial concert of the season, the first under direction of the new conductor, André Messager. All the arrangements had been left to the management of a special committee consisting of the most prominent musicians in the French capital. The program selected comprised the deceased musician's overture to "Balthazar"; music written for M. Haraucourt's drama, "Shylock," by Gabriel Fauré; grand scene from Gluck's "Alceste" between Mlle. Hatto and M. Delmas, of the Opéra; the C minor concerto for piano of Mozart, performed by Camille Saint-Saëns, and ending in a capital rendition of the ninth, or choral, symphony of Beethoven, for chorus and solo voices, with orchestra, the vocal quartet consisting of Milles, Gall and Charbonnel, MM. Cazeneuve and Froelich. With such perfect training of orchestra and chorus as maintained by the regrettable Georges Marty, it was possible, on short notice, to give a very respectable performance of the "Choral" symphony, and it is difficult therefore to gauge accurately the share of work of the new conductor in yesterday's performance. That the concert proved a successful venture,

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with much applause and a cordial reception of the new director, goes without saying.

Owing to the physical impossibility of being in more places than one at the same time, I can but give the programs announced of the Chevallard and the Colonne concerts: That of the former organization opened with the "Symphonie pastorale," of Beethoven; then the scene and air from first act of Gluck's "Alceste," by Madame Jacques Isnardon; fantasia for piano with orchestra, of Henri Lutz, by Georges de Lausnay; "Istar," symphonic variations, by Vincent d'Indy; "Phidulé," with orchestra, Henri Duparc, sung by Madame Isnardon; "Francesca da Rimini," symphonic poem, by Tchaikowsky; "Invitation à la Valse," by Weber (orchestration of Weingartner), closed the concert.

The program of the Colonne concert introduced the overture to "Sigurd," by E. Rey; the symphony, "Eroica,"



LATEST PARISIAN STYLE OF STUDENT COIFFURE.

of Beethoven; "Trois nocturnes" (first hearing at these concerts)—"Clouds," "Feasts," "Sirens"—by Claude Debussy; poème for violin, with orchestra, of E. Chausson, performed by Lucien Capet; "Siegfried" ("Forest Murmurs"), Wagner; ending with "Danse de Salomé," by Richard Strauss.

At the Bouffes-Parisiens, a three act operette by Ivan Caryll has been successfully mounted. The work is entitled "S. A. R." ("Son Altesse Royale"), meaning His Royal Highness, the book being written by MM. Xanrof and Chancel. The piece is naught else than "Prince Con-

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sort," arranged as a musical comedy. Cyril becomes the husband of Queen Sonia of Carcanie. He adores his wife, but is irritated at occupying an inferior position to hers. After a quarrel, Cyril goes away, and only returns at a moment when Sonia is in danger; Cupid reunites the couple. The amours of the queen's aunt with a young lieutenant make an amusing little break in this pretty story. One can imagine the advantages Mr. Caryll has been able to draw from this delightful little work. His music, while having an extraordinary "entrain," full of go and animation, is never commonplace. Marguerite Deval plays the part of the ardent Xenofa. Mlle. Daumesnil has a pretty voice and knows how to use it. M. Defreyn makes a charming Prince Consort. M. Hasty should be mentioned as being very funny and who endeavors not to imitate Brasseur; MM. Tournys, Cazalis, Milo, Gallet, Prévost and Nemo contribute their share toward making the work a success. M. Lassailly proved to be an excellent conductor.

Like his father, M. Messager, Junior, is a finished musician, and also a delightful poet. He makes sweet music on the verses of Alfred de Musset. But young Messager possesses above all an exemplary modesty. At the barracks, during certain soirées, he comes like others of his comrades, upon an improvised scene, to sing some pretty ballad to the young soldiers, his roommates. All esteem and love his good and gay character, but many, happy in the friendship of their young comrade, ignore the fact of his being the son of M. Messager, director of the Opéra, musical conductor and successful composer.

Charles Malherbe, archivist of the Paris Opéra, sends the following communication: "Will you lend me the large publicity of your journal to rectify an error which is going round the Parisian and even the foreign press? It is quite

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true that the Musée de l'Opéra has been enriched by two precious souvenirs, the desk of Rossini and a statuette in biscuit porcelain which represents him seated on a couch. Only, these objects were given, not, as has been said, by a nephew of Cherubini, but by the two grandsons of the celebrated singer Tamburini, Victor and Joachim Tamburini, the latter being a godson of Rossini. The curious statuette comes from the artistic collection formerly gathered together by their great-grandfather, Bordogni who, in his youth, had been Rossini's comrade, and finished his career in Paris, where for twenty-five years he was professor of singing at the Conservatoire. In offering these relics to the Musée de l'Opéra, MM. Tamburini have thus obeyed a family sentiment which does them honor; they thus recall the remembrance of two artists who were the friends and interpreters of the illustrious maestro."

The following rather amusing anecdote is told of Massenet, who was at the time studying at the Villa Medici, in Rome. He was invited to a hunting party on the borders of Lake Nemo. He had never in his life held a gun in his hands, but dared not refuse. First of all, a dog had to be found for him. His friend, Ernest Guiraud, undertook to do this, but when they tried to accustom the animal to the sound of the reports by sending off crackers, the animal became refractory. The next day the hunt began, and at the first shots the dog, maddened with fear, took refuge between the legs of the sportsmen, so that M. Guiraud was obliged to take him in his arms and reassure him with pats and caresses. During this time, Massenet, who was impatient to fire his first cartridge, had seen on the lake an enormous pike, asleep almost on the surface of the water, some distance from the bank. He did not hesitate. There was a flash and a report, and a moment after the pike was floating on the surface of the water. It was then the fashion in Italy for sportsmen to carry back their game on the end of the barrels of their gun. What was the astonishment and amusement of the inhabitants of Rome to see a young man passing (who was later to be the author of "Hérodiade") with an enormous pike suspended from the end of his gun! This was the first and last hunt of Massenet.

The following is related of a pianist who had been engaged by the proprietor of a well known brasserie in a certain town to charm the ears of his customers each evening, and to mingle the floods of harmony with those of beer. This arrangement succeeded for a time, until one day our virtuoso asked to have his salary raised, which the host refused. The pianist determined to be revenged. That same evening at the time when the public was the most numerous, he vigorously attacked Chopin's "Marche funèbre." Melomaniacs and conscientious, good citizens listened with pleased attention and applauded when it was finished. Encouraged, doubtless, by this sign of appreciation, the performer began it again. This appeared a little exaggerated to the beer drinkers. The mournful chords of the lugubrious music weighed heavily on their spirits. It was a relief when the last notes sounded. But, to the stupefaction of the audience, the musician attacked for the third time the funeral march. Despair overtook them as the heartrending, plaintive melody again poured forth. One after another, they paid and took flight. The hall was nearly empty when the pianist for the fourth time recommenced the "Marche funèbre." Some neighbors

came in to ask who was dead. The waiters cried quietly in their corners. At the fifth repetition the host commenced a vigorous onslaught against the pianist, which ended in their both going before the tribunal. The too fervent admirer of Chopin was condemned to pay a fine of thirty-five francs.

Marie Delna, the celebrated contralto of the Paris Opéra-Comique and the Théâtre de la Monnaie, Brussels, who has this past season returned to the stage after an absence of a few years, renewed the phenomenal success of her former appearances. Among the many laudatory comments on the artist's reappearance, Alfred Bruneau, the composer of "L'Attaque du Moulin" and other works had the following remarks to make in appreciation of the great contralto: "Sixteen years ago I saw for the first time the young girl, whom we know as Delna. We had dined with the editor, Georges Charpentier, in company with Zola, Alphonse Daudet, with Goncourt, and several other friends of this hospitable house, where all intellectual Paris met during a certain epoch. All at once the conversation ceased, and we saw by the side of the piano, where Chabrier was seated, a child opening her large, astonished eyes. Accompanied by the author of 'Gwendoline,' she sang the stanzas of 'Sapho.' Her voice already possessed this moving and penetrating quality, this rich purity of gold and precious stones, this power, this fulness and this beauty which you know. She was applauded, and no one doubted of the future which was in store for her. This was her true debut, which did not take place, as is the custom, before the audience in the theater, but before artists with true and severe judgment. Such an introduction seems to me significant enough for the remarks which I make here. Some time after, Delna played Didon, and it was surprising to note the creative genius which allowed her, without the slightest effort, almost without working, to be naturally from head to foot, heart and soul, the character which she represented. Was she striving to find in Enéide the precise indication of the character of her heroine? Did Virgil teach her this nobility of attitude, this sobriety of gesture, this gravity which, from the moment that she appeared under the long and harmoniously draped material, changed into a queen of olden times the laughing gamine which she became three hours later? I do not believe it. She had guessed all, thanks to this marvelous gift which she alone possesses. And when, later, she hurled forth so splendidly the anathema of the old French peasant woman, crying for her sons and cursing those who had killed them, she brought before one's eyes, by a sort of miraculous presence, a magnificent and trembling statue of Maternity. Yes, a statue, a statue of flesh and of soul. The entire range of color kindles itself, as well as the scale of sounds, in the incomparable brilliancy of a contralto who is also a soprano, and who can express alike grief, gaiety and charm. Painting and music are closely united, and literature has a large part in this faithful and eloquent translation of human sentiments. But she has something more: It is the vast breath of life which enflames her, and with which she animates the beings which she portrays. Ah! Life, adorable and splendid Life, that is the never ending source, eternally bursting forth and fruitful, where interpreters and poets alike find courage, strength and faith. Marie Delna has drawn from it the best part of her admirable talent. It is life which she gives us, robust, healthy and loyal. She shows us the

horror of lying, the danger of dreaming, the sadness of illusions. She makes us love goodness, health, and sincerity more. Let us weave for her the crown of beautiful flowers which she so well deserves."

Harold Bauer, the well known pianist, has given two recitals at the Salle des Agriculteurs, attracting overflowing audiences. The program of his first concert was composed of works by Bach, Mozart, Brahms and Debussy (three sketches), ending with the "Fantasietücke" of Schumann. "Kreisleriana" opened the second concert. The next number of the program, Beethoven's sonata, op. 111, was played by Bauer in a manner to win the entire audience. His performance of César Franck's "Prélude, Fugue and Variations" was scholarly. The three-part Chopin group, containing the A flat impromptu, the polonaise in E flat minor and the F major ballade, were played beautifully. The last number on the program, consisting of a prelude in D flat by Emmanuel Moor, Schubert's impromptu in G flat and the well known "Rondo Brillant" of Weber, concluded this successful concert. But why Bauer should have chosen a composition so little attractive as the prelude by Emmanuel Moor remains inexplicable to the uninitiated. Why does this excellent pianist not include in his concert repertoire some of the melodious compositions of Sebastian B. Schlesinger?

A delightful reception was given yesterday afternoon by two young American musicians studying in Paris: Winifred Hunter, a very talented pianist, and Ephra Vogel-sang, a coming prima donna, were "at home" to their many friends in their cosy apartment in the Avenue MacMahon. Both ladies announce Paris and London concerts in the near future.

One often hears among visitors to the French capital that Paris is a gay, a "fast" city. Here is something to the contrary, showing that, while we are rapid in some things, there are others in which we move slowly enough. The Petit Parisien remarks: "Though nearly twenty years have elapsed since it was placarded, one of General Boulanger's election bills is still to be seen on the wall at the corner of the Boulevard Richard Lenoir and the Rue Saint-Sabin."

The action brought by M. Porel, director of the Théâtre du Vaudeville, against M. Brulé, the actor, who broke his contract and left the Vaudeville to play the title role in "Raffles" at the Théâtre Réjane, resulted in a judgment against the defendant. M. Brulé was ordered yesterday to pay 25,000 francs to M. Porel.

Oscar Seagle, the well known baritone, informs me that Saba Doak, of Chattanooga, Tenn., a former pupil of himself and Jean de Reszke, is doing considerable concerting in the large cities of the South and as far East as New Jersey. She is meeting with great success. Bessie Clark has been engaged by Mr. Dippel, associate manager of the Metropolitan Opera, New York, who was greatly pleased with her work, saying Miss Clark should be a valuable

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singer on account of her wide range. She sings three octaves with ease. Charles Bowers, of Los Angeles, Cal., a prominent singer and teacher, has begun work with Mr. Seagle. Those who have heard him sing say he has one of the most beautiful basse-chantante voices in Paris. Having great experience, he will no doubt achieve good success on this side of the water.

Ernest Schelling, the well known pianist, has arrived here from New York and is stopping at the Hotel Majestic.

Sebastian B. Schlesinger, the song writer, residing in Paris, has left here for Nice.

Frédéric Mistral, the Provençal poet, who has been lying seriously ill at Maillane, is now reported as showing considerable improvement.

The death is announced of Marie Favart, the widely known actress. Madame Favart was seventy-five years old and died in Paris five days ago. Her real name was Pierrette-Ignace Pingaud, and she took her pseudonym when the name was adopted by one of her uncles, a descendant of the playwright Favart. She entered the Paris Conservatoire at the age of twelve. In 1848 Madame Favart made her debut at the Comédie-Française, in "Valérie," and subsequently took the part of Cherubin in the "Mariage de Figaro." She was made a "sociétaire" of the Comédie-Française in 1854. One of her biographers says: "Gifted with remarkable beauty and a diction of noteworthy purity and elegance, combined with great feeling and passion, Madame Favart soon conquered herself a position in the front rank of French actresses." She successively created the principal feminine roles in many of the celebrated plays.

DELMA-HEIDE.

Tina Lerner's Recital Program.

Tina Lerner, the young Russian pianist, will give her first New York recital at Mendelssohn Hall, Friday afternoon, December 4. Her program follows:

Capriccio on the Departure of a Friend.....Bach
Sonata, A major.....Mozart
Four preludes.....Chopin
Nocturne, E. minor.....Chopin
Study in G sharp minor, No. 6, op. 25.....Chopin
Allegro de concert.....Chopin
Ballade, E. major.....Grieg
Study, E. major (on caprice by Paganini).....Liszt
Sonnet del Petrarca.....Liszt
Wedding March and Dance of the Elves (from Midsummer Night's Dream).....Mendelssohn-Liszt

Miss Lerner's American tour is under the management of J. E. Francke.

Gorter's new one act opera, "The Sweet Poison," had only a success d'estime at Vienna recently.

William C. Carl's Organ Recital.

Once more William C. Carl demonstrated the beauties of the remodeled organ at the "Old First" Presbyterian Church at the recital Monday evening, November 23. This was the third in the autumn series, and the 132d concert given by Mr. Carl in this historic house of worship, corner Fifth avenue and Twelfth street. The assisting artists were Reba Cornett Emory, soprano (professional pupil of Emma Thursby), and Florence Austin, one of the best young violinists residing in New York. The program is appended:

Fugue in E flat (St. Anne's).....Bach
(Founded on the hymn tune known as St. Anne's, O God Our Help in Ages Past.)
Intermezzo in A flat (new).....T. Tertius Noble
(First time in America.)
Capriccio in F.....Lemaigre
Sonata in the Style of Handel.....Wolstenholme
Largo. Allegro.
Violin, Variations Sérieuses (La Folia).....Corelli
Florence Austin.
Allegro from the E minor sonata.....Ludwig Boslet
Soeur Monique (Rondeau).....Couperin
(Edited by Alexandre Guilmant.)
Toccata in G major.....Dubois
Vocal, O Had I Jubal's Lyre (Joshua).....Handel
Reba Cornett Emory.
Marche Funèbre et Chant Séraphique (fantasia for the organ),
Guilmant
Performed by the author at the opening of the great organ of
Notre Dame in Paris.
In memory of Madame Alexander Guilmant, October 23, 1908.
Duo, Suite in G minor (for violin and organ).....Ries
(Arranged by Mr. Carl.)
Miss Austin and Mr. Carl.

The fugue played as the opening number is one of the noblest in the vast storehouse of Bach's music. All Christians are familiar with and love the hymn tune, "St. Anne's," and Mr. Carl on this evening played the work with the deepest devotional feeling. Such music has the effect of refreshing the nerves of many who go to the Carl recitals tired out after a hard day's work. The more such music the better.

The one novelty of the program, the intermezzo by the Englishman, T. Tertius Noble, organist of York Minster, proved an excellent work and well worthy of being placed on the list. There seems hardly any need to outline each composition played by Mr. Carl. It is only sufficient to state that he played. As a virtuoso he rarely misses any of the points that make organ music effective, or remarkable. Naturally, the number played in memory of the late Madame Guilmant made a deep impression. The deceased lady was a warm friend of the American organist, he having been many times a guest at the hospitable Guilmant villa at Meudon, France. The music, by the inspired husband of Madame Guilmant, shows the composer nearly at his best. The solemn funeral march, followed by the "Chant Séraphique," held the large congregation under a spell, not of gloom, but rather of hope and consolation

in a better world. Mrs. Emory invested her Handel aria with ringing exultation, and her sweet and true voice was very good to hear. Miss Austin played her solo with the correct classic purity of style, and in the final Ries suite (organ arrangement by Mr. Carl) she gave abundant evidence of her skill. The Teutonic characteristics of the music were brought out with force and understanding by the artists.

Monday night of this week, Mr. Carl closed the present series of concerts with a program of old church music, in which he was assisted by the choir of the church.

Mrs. Albro Blodgett in Concert and Recital.

Mrs. Albro Blodgett, whose successes abroad were announced in THE MUSICAL COURIER some weeks ago, was the soloist at the concert by the Theodore Thomas Orchestra, in Toledo, Tuesday evening, November 10. The concert was under the auspices of the Eurydice Club, of Toledo, and was a great artistic and financial success, Mrs. Blodgett sharing in the triumphs. The following extract from a review in the Toledo News-Bee, by Theodore Zbinden, refers as follows to Mrs. Blodgett's singing:

Mrs. Blodgett's singing entirely came up to expectations, or even surpassed them. Her unassuming manner and ease of delivery gave one the impression that she is perfectly at home on the stage with orchestra. Her big number was from Weber's fairy opera, "Oberon," a selection which was well adapted to her voice. She also sang an aria from "Carmen" and a waltz song as an encore. Mrs. Blodgett was heard twice last spring, and we need say nothing further than that her singing last night was thoroughly enjoyed by the audience.—Toledo News-Bee, November 11, 1908.

Last January Mrs. Blodgett gave the final artists' recital at Oberlin University, and in an extended criticism in the Oberlin Review of January 4, Prof. Edward Dickinson expressed the following opinion of Mrs. Blodgett's art:

She has a brilliant and sympathetic voice under excellent control and suited to the demands of the most varied expression. Of special interest was the group by Brahms. This noble song writer is usually represented by a certain half dozen or less of compositions that do duty on all occasions. Mrs. Blodgett omitted these, selecting others which illustrated anew Brahms' depth of feeling and reserve and yet intensely earnest expression. Particular recognition should be given to "Der Tod, das ist die Kühle Nacht," one of the purest and most excellent strains in German song literature. Mrs. Blodgett enters fully into the mood of songs like these and gives them sincere and moving interpretation. Her fine dramatic powers were revealed in arias by Gounod and Puccini. She is sensitive to the nuances of dramatic mood, controls with great skill the contrasts and development, and is vivid and stirring in the emotional climaxes.—Oberlin Review, January 4, 1908.

What It Is Coming To.

Lady (whose sister is singing in the adjoining room)—How do you like the song, lieutenant?

Lieutenant—That's all right. You can't fool me; I know a phonograph when I hear one.—Meggendorfer Blaetter.

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35 WEYMOUTH ST.,
LONDON, W., November 18, 1908.

Charles W. Clark has been so much identified with the musical world of London and the English Provinces during his residence in Europe that it was not a matter of surprise to learn that he had decided to come to London to reside, for his many engagements on this side of the channel had, in previous years, kept him constantly traveling to and fro between Paris and London. His residence in Paris he has rented for the winter, but will spend the summer there after the London season is over. He has taken a house in London, and with his family is located here permanently. Mr. Clark's professional engagements occupy a large portion of his time, but he has arranged for a certain number of pupils, and to that end has a studio in Aeolian Hall, a large room made out of two rooms, with a small reception room, where his secretary receives callers. Last Friday afternoon Mr. Clark gave his first recital of the season at Aeolian Hall, when he sang the following program:

Recitative and Aria from Cantata No. 104.....	Bach
Vier Ernste Gesänge.....	Brahms
Wie Melodien zieht es mir.....	Brahms
Feldensamkeit.....	Brahms
Ständchen.....	Brahms
Meine Liebe ist Grün.....	Brahms
Verlangen.....	Von Gaertner
Der Rittersänger.....	Von Gaertner
An den Schlaf.....	Von Gaertner
Der Gräfin Fluch.....	Sjögren
Long Ago, Sweetheart.....	MacDowell
The Swan Bent Low.....	MacDowell
A Maid Sings Light.....	MacDowell
Thy Beaming Eyes.....	MacDowell
A Little Prayer.....	Leoni
A Passing Cloud.....	Leoni
Song Cycle from Stephen Crane's Black Riders.....	Schuyler
Consecration.....	
Good-Bye.....	
Longing.....	
Darkness.....	
March of the Mountains.....	

A long and exacting program, but Mr. Clarke was in splendid voice and the enthusiasm of the audience increased as each number was interpreted; indeed, seldom has Mr. Clark sung in so "inspired" a manner, although he has always been noted for his fine singing and his artistic rendering of English, German and French songs. It was really a great triumph, a success that brought new impressions of the songs to the listeners; new beauties were revealed, and the intensity with which the audience listened was remarkable. Encores could have been sung to nearly every number, and, as a matter of fact, several encores were sung, the extra one at the close of the program being "L'Heure exquise," a fitting ending to what had been an hour of great enjoyment. Mr. Clark has a number of bookings for important concerts during the winter and spring, in and out of London.

One always hears more or less about Victor Beigel's pupils, for he has such a number who are singing professionally. This year Mr. Beigel took a rather longer holiday than usual, so that it was not until October 15 that he returned to town, but there was a large number of pupils anxiously awaiting his arrival, not only those who had

been with him previously, but new ones anxious to place themselves under his tuition. He always has a number of American pupils on his list, his residence in New York, where he taught successfully, having made his name a well known one throughout the United States. Just now, Theodore Byard, who has studied for the past four years with Mr. Beigel, has been giving recitals in London with great success. Mr. Byard will start November 19 for a tour through the Balkans, and is the first English singer who has undertaken a tour in that part of the world. The towns he will visit are as follows: Hvidek, Belgrade, Sofia, Constantinople, Bucharest, Athens and Salonique. In this tour he is accompanied by another of Mr. Beigel's pupils, Jessica Rayne. As Mr. Byard was formerly a captain in the British army, it will be particularly interesting for him to visit the Balkans in their present disturbed condition and watch the crisis which is taking place there. Miss Rayne, who accompanies Mr. Byard on this tour, has been heard in public in London during the past year, always achieving a success. Last Sunday she sang at Mr. Wertheimer's, well known as a connoisseur and art dealer, when she was accompanied by the young French composer, Mr. Levadé. Herbert Elsdell, tenor,



MARIAN GILHOOLY AND HER MOTHER.
Miss Gilhooly made her debut at Queen's Hall, November 18.

has many engagements during the coming month. He is to sing in London, Barking, Chiselmurst, Hunstanton, in the "Hymn of Praise," and at Streatham in "Elijah." Henry Rabke, a young American baritone, also appeared in public recently, singing the other day at Maidstone with Madame Albani. He is to sing again at an evening given in honor of Madame Leschetizky. On December 5 Mr. Rabke will appear at Bechstein Hall with such well known singers as Mrs. George Swinton and Gervase Elwes, when he will be accompanied by Gabriel Fauré, the composer, from Paris. Miss Vanderveer, another American pupil of Mr. Beigel, is now in New York, where she is singing under the management of Henry Wolfsohn.

Theodore Byard's next London concert will be the first of a series of subscription concerts, at each of which an interesting novelty will be performed. The new Trio—Rich-

ard Epstein, Louis Zimmermann and Paul Ludwig—will play for the first time in England, at one of these concerts, the trio caprice by the Russian composer, Paul, Juon, which met with a remarkable success at the musik fest in Munich last year.

A newcomer to London, already well known for his solo work, is Cernikoff, the pianist, who has decided to locate here permanently, and in addition to his public work to accept a number of pupils. Cernikoff has achieved a reputation both on the Continent and in London as a pianist, so that his deciding to live here is a matter of interest to all students. His very talented pupil, Mr. Wesdehlen, who has studied with Cernikoff for a number of years, has come to London with him to continue his studies, and will make a debut here next spring. Cernikoff will give a recital later in this month. His studio in Wigmore street is admirably located, being central and near the haunts of the musicians. All the leading halls are in the neighborhood.

The London Philharmonic Society is nearly a hundred years old and occupies a prominent position in the London world of music. Its concerts each year are of importance, and it is said to be the representative musical institution of England. This year the arrangements for the season are of particular interest. At the concert on December 11 there will be a first performance in England of Delius' orchestral work, "In a Summer Garden," conducted by the composer. The performance on February 2 is to commemorate the centenary of Mendelssohn's birth, his "Midsummer Night's Dream" overture, the "Scotch" symphony and the piano concerto in G minor being included in the program. The conductor on this occasion will be Camille Chevillard. February 18, Mancini, well known to all Covent Garden opera-goers, will conduct. For the following concert Bruno Walter, sub-conductor of the Imperial Opera, Vienna, has been engaged, and the final concert of the season will be directed by Arthur Nikisch. At its first concert of the season last week, the conductor was Henry J. Wood, with Kubelik as the soloist, and Mr. Wood again conducts on November 26, when Sir Charles Santley and Zimbalist will be heard in solos.

The Twelve O'Clocks have begun their concerts, Mathilde Verne being assisted by Paul Ludwig, Mrs. Bredt Verne and Campbell McInnes.

Walter Hyde sang the part of Faust in Berlioz's "Damnation of Faust" last Saturday at Queen's Hall, and his interpretation of the music was one of much dramatic power as well as artistic finish. Whatever Mr. Hyde sings always seems to suit him perfectly; whether it be French, German or English music, he is always sure of himself, and, as he is a great favorite with London audiences, he is always sure of appreciation and applause. The Hanley Glee and Madrigal Society was heard for the first time in London on this occasion, the choruses being well sung, and so immediate was their success that arrangements are being made for another appearance. Mrs. Henry Wood, Mr. Burnett and Mr. Harford were the other soloists.

Two piano recitals on Saturday afternoon last divided the attention of public and critics. Busoni appeared at one hall, when four sonatas were included in his program, those of Beethoven, Chopin and Liszt, two being credited to Chopin. At Aeolian Hall, William Willis gave a program that included numbers by Chopin and Schumann's "Carnival."

In the program of her recent recital Feilding Roselle included five new songs by Hubert Bath and three by Mrs. Fraser. Mr. Bath's songs met with hearty approval, while those of Mrs. Fraser were interesting as arrangements.

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ments of Hebrides folksongs. Miss Roselle was accompanied by Mr. Bath.

Another prodigy was brought out at Albert Hall on Sunday afternoon, this time a Hungarian boy, eleven years of age. He studied with Richard Robert in Vienna, making his first public appearance in that city last February. He played Mendelssohn's "Capriccio Brillante." Not only as a pianist did he make his initial appearance in London, but also as a composer, the first number on Sunday's program being an overture in E from his pen. He has also a number of manuscript piano pieces, written in 1903.

Margery Bentwich also made her first appearance in London on Sunday last at Albert Hall. She is a pupil of Professor Auer, the master of Mischa Elman. Her first studies, however, were with Wilhelmj, and she subsequently took lessons from Kreisler, of whom she is the first English pupil to appear on the concert platform. Abroad the critics have been loud in praise of her talents. Recently she played with Mischa Elman at Queen's Hall in a duet for two violins. On Sunday she played the Vieuxtemps concerto.

Thomas J. Crawford, organist of St. Michael's Church, a post that was once occupied by Sir Arthur Sullivan, has arranged for four Wagner-Tschaikowsky recitals at St. Stephen's, Walbrook, on four succeeding Fridays.

A very large audience was present at Queen's Hall on the occasion of Robert Newman's annual concert. Mr. Newman has been connected with musical matters at Queen's Hall for the past fourteen or fifteen years; was the first manager of the hall and had much to do with the founding of the Queen's Hall Orchestra, as well as establishing the Sunday afternoon concerts. It was therefore a foregone conclusion that the Queen's Hall Orchestra, with Henry J. Wood for their conductor, would take part in Mr. Newman's concert. Ysaye was the soloist, and the program comprised familiar selections—the "Egmont" overture, selections from Wagner's operas, Saint-Saëns' third violin concerto and Corelli's concerto grosso, No. 8.

At a meeting of the Musical League held recently in London, it was decided to hold a musical festival next spring in Liverpool, committees being formed to make the necessary arrangements. The programs will include works, partly, of new compositions, both English and foreign, as well as of older works of musical interest which are not frequently heard. Members of the league are asked to send in works for consideration, with a view to performance at this festival.

A series of concerts has been arranged to take place in Edinburgh, which will be the twenty-second season of orchestral concerts under the management of the Messrs. Paterson. The Scottish Orchestra, under the direction of Dr. Frederic Cowen, has been engaged, and the concerts will be held at the McEwan Hall, Edinburgh. One concert has already taken place, when Tchaikowsky's symphony No. 1, in G minor, was included in the program. Henri Verbrugghen is to conduct the second concert on the 23d, when Mischa Elman plays the solo part in Beethoven's violin concerto. Dr. Cowen conducts at the following concert, when the entire first act of "Die Walküre" will be presented, the soloists being Agnes Nichols, Walter Hyde and Francis Harford. Georg Henschel will conduct the Brahms first symphony on December 7, the vocalist being

Jean Waterston. At the fifth concert Dr. Cowen and Philip Halstead will take part, with the orchestra conducted by Henri Verbrugghen, in Mozart's concerto in E flat for two pianos.

For the next Broadwood concert it is announced that Lady Speyer and J. A. Fuller-Maitland will play Mozart's sonata in A major for violin and harpsichord. Lady Speyer will also take part with Mrs. Carl Derenburg in a performance of Brahms' sonata in A.

As usual when Marie Altona gives a recital, there was a large number of new songs on the program, fourteen of them being for the first time. Several of these novelties were by well known British composers, including Mr. Boyle's "The Elves' Ride," Granville Bantock's "By the Ganges" and Cecil Engelhardt's "Lovers." Miss Altona was heard in four languages—English, Italian, French and German—in all of which she seems equally at home. Max Reger's "Leise, leise weht ihr Lufte" was included in her numbers, also Henry Oswald's "Ofelia," Leone Sinigaglia's "Montanina" and E. Roux's "Souvenir triste."

Gervase Elwes gave an English song recital last evening, the program including a new set of songs by Sir Charles Stanford and a new cycle of Elizabethan lyrics by Roger Quilter.

The Amateur Orchestral Society, conducted by Arthur Payne, opened its season last week at Queen's Hall, Berlioz's "Carnival Romain," Sibelius' "Finlandia" and Dvorak's "Dances" being given.

Mary Law, who received the silver medal from the Chicago College of Music, where she studied with Emile Sauret, and has just given a concert at Bechstein Hall, is to appear next month at the Tivoli. Horatio Connell was the vocalist at her recent concert.

At their second chamber concert on the 24th the London Trio will play for the first time a trio by Chevillard and the prize phantasia-trio by James Friskin will also receive a first performance. Lilian Coomber will sing an aria by Mozart and songs by Brahms and Goring Thomas.

The second piano recital by John Powell and Francis Harford took place on Monday afternoon. Mr. Powell introduced a suite of his own, entitled "At the Fair."

Basil Gauntlett, violinist, played a long program at his recital, when he was assisted by Hilary Gauntlett, Charlton Keith being the accompanist.

Robert Burnett at his first recital had an interesting program, several of the numbers being quite unhackneyed. Old Italian of the sixteenth century, Brahms, Hollaender,

Victor Masse, Debussy, Sibelius and Legrenzi made up the first group, with several English songs and a number of Scotch for the remainder of the program.

Henriette Schmidt had Evelyn Stuart at the piano to assist her in the sonata by Gabriel Fauré. The sonata by Nicolo Porpora was accompanied on the harpsichord by Mr. Liddle. Miss Stuart played Liszt's "Liebestraum" and "Valse Impromptu" so brilliantly that she had to respond to an encore and played a Chopin valse.

Johanna Heymann, Nella Gunning and Kate van der Hoeven, all from Holland, played a program of Beethoven, Schubert, Scarlatti, Balfour, Gardiner, Edward German, Marcello and Nardini numbers.

Septimus Webbe and Hans Neumann gave the second of their sonata recitals last week, Mozart's sonata in E flat for violin and piano and Algernon Ashton's in A being on the program.

Madame Le Mar had six Debussy songs on her program recently, as well as some by Max Reger and old Italian and English ones.

Bramley Taylor gave a vocal recital at Steinway Hall, assisted by Mr. Abbas, cellist.

Edith Double and Stewart Gardner were heard in a program of songs, W. H. Squire playing some violoncello solos by Chopin and MacDowell.

Richard Buhlig has given the first of a series of three piano recitals, the second one being announced for next week.

Myra Hess, another pianist heard yesterday, played, in addition to the usual piano numbers, pieces by Aldo Antoinetti, Paul Corder and Tobias Matthay.

John Linden is a young cellist, making his first appearance in public yesterday, assisted by the Queen's Hall Orchestra.

Vera Margolies, pianist, appeared at Steinway Hall yesterday.

A new organ was inaugurated at Trinity College of Music yesterday by Sir Frederick Bridge.

Alfred Cortot, who is giving a piano recital next Saturday afternoon, was intrusted by Mme. Cosima Wagner with the direction of the first performance in Paris in 1902 of the "Götterdämmerung" and "Tristan."

Granville Bantock, principal of the School of Music at Birmingham and Midland Institute, has been appointed

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Professor of Music at the Birmingham University in the place of Sir Edward Elgar, who recently resigned on the ground of ill health. Mr. Bantock is the composer of a new oratorio, which was performed for the first time at the Three Choirs Festival. The chair which he now takes was endowed with a gift of £10,000 by Richard Peyton in 1904. A. T. KING.

Mischa Elman in London.

From many press notices of Mischa Elman's last London recital the following have been selected as typical of all of them:

But, though the program contained nothing more profound than Spohr's concerto or Wieniawski's "Faust" fantasia, or some Brahms-Joachim dances, and a piece by Paganini, yet it sufficed to show to advantage the amazing vitality and versatility of the young player, as well as his great command of the technique of his instrument, the beauty of its tone and its brilliance.—Daily Telegraph.

Of the many recitals which took place yesterday the most important was that of Mischa Elman. He could not have left a more favorable impression of his ability to make his violin vivify the notes of great composers and suggest the multitude of emotions which rack and sway humanity.—The Referee.

Delightful was his performance of Handel's sonata in E. In this Mischa Elman showed that as an interpretative artist he need fear no rivals, and so perfectly did he play it that an encore was inevitable. Waldemar Liachowsky proved a most sympathetic accompanist.—The Globe.

The program enabled the young violinist to show both his technical and interpretative powers, and it was difficult to know which should be most admired. In Spohr's D minor concerto Elman's cantabile playing was perfect, and the ease with which he overcame the technical obstacles of the last movement was amazing. Handel's sonata in E was played with the right virility and straightforwardness and again in the adagio the singing power of the violinist was entrancing.—Daily News.

There is little to add to what has already been said about this young artist on former occasions. Suffice it to say that one can only marvel at gifts that pass from the boy to the man without shedding any luster by the way, but on the contrary seem to gain in brilliance at the increased demand made upon them by the growing intellect. His program on Saturday contained Wieniawski's exacting "Faust" fantasia. The ease with which Mischa Elman overcame the technical difficulties of this piece electrified the house into one of those outbursts of approval which have been part of his recitals from the first.—Evening Standard.

Weimar is to hear Cornelius' "Gunlod," in the adaptation by Von Baussnern.

Charles W. Clark in London.

Charles W. Clark recently gave a recital in London. The following notices from leading daily papers of that city will serve to give some idea of his success:

It was something near akin to a tour de force on the part of Charles Clark to bring to a completely successful issue his beautiful interpretation of the group of eight songs by Brahms at his vocal recital. The program was varied by the inclusion of songs by Von Gaertner, Leoni, MacDowell and others, but the real, deep interest lay in the presentation of the Brahms works—and this in spite of a very clever and most reticent rendering of the recitative and aria, "Beglückte Herde," from one of Bach's cantatas. It is given to few to make all possible from the intensely solemn "Vier Eraste Gesänge." Mr. Clark presented them with fine feeling, and excelled in the



CHARLES W. CLARK.

final couple. But as if this were not a sufficient test, he also gave a very beautiful and smooth reading of "Feldensamkeit," and so delicious and delicate was his rendering of the "Ständchen" that it was redemanded with unmistakable emphasis. To conclude, "Meine Liebe ist grün," a fine song usually associated with the female voice,

was given with precisely the right spirit, and with this and the others Mr. Clark and his very able coadjutor, S. Liddle, completed a rare and genuine success.—Daily Telegraph.

The great interpretative skill possessed by Charles W. Clark, the American singer, always invests his vocal efforts with worth, and he was able by his wide gift of characterization to hold the attention of his audience throughout a long program. Mr. Clark sang all these (Schuyler's "Blackriders") extremely well, with a fine grasp of their import, well graded tone and clear definition. His efforts in the unfamiliar section of his program reached their highest point, however, in the songs of Edward MacDowell. In the Brahms Mr. Clark was at his best in the "Feldensamkeit" and the "Ständchen," which was redemanded. The field covered during the recital was wide, but Mr. Clark fulfilled all its requirements, and again and more forcibly than before demonstrated his special ability as a lieder singer. S. Liddle's accompanying was a model of unobtrusiveness. Mr. Clark was cordially received by a large audience, and he added another song in acknowledgment of the warmth of the applause at the end.—Morning Post.

The American is nothing if not unconventional. In politics, in finance, in literature and art it is the same story. He is master of all the traditions of the Old World when we are still defining them. Selecting all that is useful to his purpose, he throws in all the latest thoughts and imaginations of the New World, his own personality, and his natural gifts, and being convinced of the force and stability of this powerful combination of elements, he carries all before and with him on his upward career. Charles Clark is the musical counterpart of these national characteristics. As with great executive musicians rather than with singers, his personality pervades his art. The emotions he gives voice to are his own emotions, and his own emotions become, perforce, his hearers'. There is the throbbing sincerity in his voice that is irresistible. It gives life to the meanest song and commands attention from the least intelligent.

Perhaps the most typical example of Mr. Clark's art in a program of good things at his recital at Aeolian Hall yesterday afternoon was Sjögren's "Des Grafen Fluch." Mr. Clark, to give a dramatic point, does not hesitate to leave tone and tempo to the pianist, giving one but the cry of anguish, and creating but the atmosphere of the tragedy. Furthermore, he has the vocal power and command of effects to lead up to and leave these telling points as well as carry them out, and the contrasts between the stern words of the lady and the tenderness of the lovers were only another proof of the mastery he has acquired in his art.

The four serious songs of Brahms were among the artistic successes in yesterday's program, which also contained some highly descriptive songs by Von Gaertner, MacDowell and Schuyler. Some lieder of Brahms, in which we have heard Mr. Clark on several previous occasions, were delightfully sung and found great favor with the audience. Much praise is due to S. Liddle for his admirable accompanying.—Standard.

"Music in the House of God" will be the subject of a lecture at the Central Christian Church next Wednesday evening. The lecture will be delivered by Willibald Lehmann, of the College of Music faculty. He will be assisted by Elsie Joseph, soprano, one of his pupils.

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MILAN, November 11, 1903.

The Milanese public has had a pleasant time of it listening to "Carmen" and "Bohème" at the Dal Verme, and "The Merry Widow," all with piano accompaniment instead of orchestra! All the orchestras went on a strike, demanding a larger salary and yearly contract. The Salvini and Zerbini Society, which runs these theaters: Dal Verme, Lirico, Fossati, Eden, and others, would not consent to such a proposition; the augmentation of salary was accorded partly, but for no consideration would they be imposed upon with a yearly contract, thus exposing themselves to a yearly strike. Things at last have been settled, and the theaters have taken their usual aspect.

The "Meistersinger" is again on the boards, as it could under no consideration be given with piano accompaniment.

The centenary festivities of the Conservatory of Milan will take place in December from the 14th to the 21st. The congress, musical-didactic, will be purely national; invitations will be extended to all foreign lands. The names of all those who will adhere will be given in the next letter. Who will represent America?

Giordano has gone to Rome to superintend the rehearsals of his "Marcella," the idyl that had but a mediocre success at the Lirico in Milan last fall. After one of the rehearsals he was tendered an ovation by the orchestra. The opera is to be given at the Teatro Adriano. Mascagni's "Amica" and "Carmen" alternate.

The Teatro Regio di Parma, which is also under the management of the Italo-Argentine Society, will give "Lohengrin," "Faust," "Carmen" and "Butterfly" during the carnival season.

The papers here are full of the interviews Gatti-Casazza has accorded the American reporters, and are wondering at his condescension, as he was always "as mute as a fish" (to translate their expression), when a critic or a reporter approached him while he managed La Scala.

The newspaper Il Tirso has opened a concours for the best melodrama in one act. There will be no prize in money, but the assurance that the winning opera will be produced on the boards of the Costanzi, of Rome, with

first class forces, in the year 1910. The limit to present the opera is settled for April 15, 1909.

At the Comunale, of Trani, a long season is being prepared. "Mignon," "Traviata," "Otello" and several other operas not yet chosen will fill the carnival season.

Leoncavallo's "La Bohème" is being given simultaneously at Naples, Rome and Paris.

At La Scala, Salomea Kruseniski will be the first to sing "Electra." It is rumored that Strauss will direct the opera himself.

At the Costanzi, of Rome, the successful comic opera company now giving "Merry Widow," "La dolce Lola" ("Dass Süsse Madl"), "Geisha," "Hans the Flute Player," etc., will soon leave the place to the preparations necessary for the imminent and important opera season.

It was rumored that Don Lorenzo Perosi was composing an opera entitled "Romeo and Juliette." He has written to the papers denying the fact and assuring the musical public that he is too busy finishing his "Suites Italiennes," of which he has commenced the fifth.

The Teatro Regio, of Turin, has also passed into the hands of the International Society, and the actual impresario, Pozzali, will act as agent for the society in Turin. The operas to be given are "Walkiria," "Iris," "Gioconda," "Ellera" and "Winter's Tale." The number of artists will be greater than in other years.

The orchestras of the Corea and Santa Cecilia have perfected and augmented their forces, having chosen practically the best professors to be had in Rome.

"La Walkiria" has had a fine performance at Bologna.

"Maria di Rohan," with Battistini, was a great success, and will, no doubt, be repeated many an evening. "Tosca" alternates with a smooth presentation, so the new Politeama Chiarella has been inaugurated with a triumph.

In Rome the establishment of a scenographic studio and an atelier for manufacturing everything pertaining to the theater will belong exclusively to the Costanzi, but orders from other theaters will also be fulfilled, according to the latest news.

An opera by Castracane, entitled "Welve," which had been unsuccessful, changed its title into "The Soul of Money," but still the same destiny fell to its lot, notwithstanding that Campanini conducted.

"Otello" has had a fine success in the little town of Voghera.

I would like to correct an error which THE MUSICAL COURIER made in announcing that Maria Labia's sister

was the first who sang Fedora at the Lirico in Milan. Bellincioni created the part.

At the Adriano, of Rome, some extra performances of "Il Trovatore" will be given with the tenor Paoli, who is said to possess the strongest tenor voice now on the stage.

Just before leaving for Paris to assist at the performance of his "Bohème" there, Leoncavallo granted an interview to a young musician who intends to present his own opera, and who asked the maestro for advice as to the choice of the publisher. Leoncavallo vented all his bitterness and sarcasm against the publishers; he told the young man that notwithstanding the success of a first opera, one had still to battle against favoritism and injustice, this also notwithstanding a contract with one or more of the powerful publishers of Milan guaranteeing protection. His interview was published by many papers; it was really interesting and brilliant, for Leoncavallo is a good speaker, and if he had a better voice he no doubt would make a fine orator.

Angelica Pandolini (daughter of the once celebrated baritone), one of Italy's talented sopranos, has abandoned the stage to get married.

Besides the Regio di Forino and the Regio, of Parma, the International Society has also taken the management of the Carlo Felice, of Genova.

Giordano's "Marcella" is announced for Wednesday, November 11, at the Adriano, of Rome.

Zenatello, the tenor, now singing in New York, has donated 200,000 francs for the erection of a new theater in his native town of Verona. The theater will be named after him.

"Veronica Cybo" is the title of a new opera by Virgilio, the same who made a success with "Jaira" last season at the Ariano, of Rome. The first hearing will most probably be at the Costanzi during April.

"Nozze Istriane," by Smiraglia, has a clamorous success at Trieste. The opera is in three acts.

The Corriere della Sera's special correspondent has telegraphed over a long article concerning the battle between the two great opera houses, Metropolitan and Manhattan; the success of Toscanini; the contentment of Hammerstein, who poses as the savior of art and artists; the long list of artists and operas; the fine intentions of Gatti-Casazza; the prospective attraction of seeing Mary Garden in masculine garb in "Le jongleur de Notre Dame."

Cairo is to have a very important season this year and the next. Best artists available (the best are in America) have been engaged. The repertory, besides some of the older operas, includes "Thais," "Butterfly," "Aida," "Tosca," "Samson and Delilah," "Fedora," "Adriana Le-

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couvreur," etc. New for Cairo will be "Marcella," "Damnation of Faubst," "Meistersinger," "Anna Karanina."

Mascagni, it is rumored, has already finished the first act of "Isabeau," the new opera he intends to do for next fall, and for which he has retired from public life. The subject is the same as the legendary "Lady Godiva" of Coventry, in medieval times. Illica is the librettist.

Burzio and Bonci both have signed a three years' contract for Buenos Ayres.

Puccini was in town for a few days. He has returned to his villa at Torre del Lago, where he is intent on his work, "The Girl of the Golden West." Puccini had a long and interesting conversation with Mingardi, actual impresario of La Scala, as to the setting and costuming of his "Manon" for the next carnival season at La Scala. "Madame Butterfly," it is said, has been demanded by fifty different theaters this winter, in Germany and Austria.

It is rumored that notwithstanding Don Lorenzo Perosi's denial in all the papers, he is really writing the music to "Romeo and Juliette," but he will present it under another name. At least, so insists an eminent writer, who has arranged the subject in such a way that even a priestly garb could not be offended.

The Galleria is full of the talk over the success of a certain Tamini, who made his debut as Don José in "Carmen" at Munich a few days ago. He is called "The second Tamagno."

The year 1909 will have many musical centenaries. Haydn's death occurred on May 31, 1809. Mendelssohn was born on February 3, 1809. On March 1, the birth of Chopin. On October 22, the birth of Frederick Ricci, who, in conjunction with his brother, wrote the last real "opera bouffe." Franz Liszt was also born on that date.

Florence announces several concerts, besides a good season of opera, at the Teatro Verdi. "Norma" will be the opening opera. "Don Pasquale" will follow, and then a new opera, "Cadore," by Mantico, will be given.

Bergamo, Ferrara, Forli, Genova, Gualtieri, Massalombarda, Mondolfo, Rovigo, Treviso, and many other large and small theaters are having their opera season.

E. R. P.

MUSICAL MONTREAL.

MONTREAL, November 26, 1908.

The Beethoven Trio gave its second concert of the series November 11 in the Art Gallery, and again distinguished itself. The program included Mozart's trio in C major; a sonata for cello and piano, op. 58, Mendelssohn, and Dvorák's trio in F minor, op. 65. Both trios were performed with excellent tonal balance and smoothness. The performance of the sonata was likewise praiseworthy. Kate Hemming, contralto, sang songs by Gluck and Johnson with considerable success. There was a large audience present, but there was room enough for some of our musicians who should try and attend concerts and be familiar with the classics, instead of pupils' exercises only.

A musical event of exceptional interest was the song recital given by Paul Dufault, the well known tenor of New York, who was assisted by Sam Kotlarsky, a young violinist. Mr. Dufault is a native of this Province, born about forty miles from Montreal. He made a name for himself in Uncle Sam's territory, and only appeared here once before. He should, however, pay us an annual visit, for he is indeed an accomplished vocalist, possessing a tenor voice of exceptionally fine timbre, excellent tone production, and his diction and declamation are perfection. His program comprised songs by Lavalley, Lalo, Brahms, Gounod, Saint-Saëns, Hue, Tremisot, Diaz, a group of songs by Spross, and also one by Chaminade, sixteen songs in all, which he sang magnificently. His voice was just as fresh and resonant at the end as it was in the beginning. He was called out numberless times and had to give three encores. Young Kotlarsky is indeed a very talented boy, having acquired already a splendid technique, his intonation is faultless, and he plays with dash and vitality. He appeared three times and each time had to give an encore. Mr. Spross, who came all the way from New York to play the accompaniment, proved himself an excellent accompanist. He also succeeded as a composer, as his songs were received with every mark of appreciation by the audience. He also contributed several piano solos. The concert took place in the Monument National. The audience was large and most enthusiastic. The affair was managed by Charles Lamontagne.

Enid Martin-Hanson, mezzo soprano, assisted by Merlin Davies, tenor; Fellowes Hanson, baritone; Edward Barbieri, violinist, and Frederick Blair, pianist, gave a concert in the Art Gallery Wednesday evening last before a fashionable audience. Mrs. Hanson was in excellent voice, and sang songs by Finden, Pergolesi, Willeby, Verdi and Delibes, with admirable breadth and dramatic expression. Her staccato passages in the "Cavatina," from "Ernani," were indeed fascinating; she was generously rewarded with applause, and called out several times before the audience. Mr. Hanson was likewise successful. Mr. Davies and Mr. Barbieri have recently arrived from England, and have settled down here to teach. Both revealed themselves to be good musicians. Mr. Davies has a fine tenor voice, well schooled, and sings with dignity and intelligence. His songs comprised "Adelaide," Beethoven, and several English ballads, in which he acquitted himself most satisfactorily, and was compelled to give an encore. Mr. Barbieri draws a clear and musical tone and plays the violin for the sake of music, and not for technical tricks. He performed the sonata in F, by Grieg, with Mr. Blair at the piano, in a straightforward, artistic manner. His performance of compositions by Elgar and Fauré brought him spontaneous applause, and likewise he was compelled to give an encore. Mr. Blair also furnished the accompaniment through the entire evening with discretion and musicianship.

Several leading musicians in this city have drawn the writer's attention to a so called criticism which appeared in a daily paper regarding a visiting artist. The writer may say once and forever that criticisms in the daily papers are of no importance to the visiting artist, because Montreal papers are not read in St. Petersburg, St. Petersburg papers are not read in Kalamazoo, and Kalamazoo papers are not read in Madrid, etc., so, therefore, it makes no difference what a daily paper writes about an artist. The only time, however, that criticisms from a daily paper are read is when they are written by a journalist of sound judgment and are reproduced in THE MUSICAL COURIER—then they are read in all parts of the globe where THE MUSICAL COURIER is read—except in the North Pole (until it is discovered).

C. E. Macmillen, brother of the well known violinist, Francis Macmillen, was recently appointed manager of an uptown playhouse in this city.

Albert Chamberland, the gifted violinist, will give his annual recital next Thursday.

Hugo Kam's F major quartet was played recently with success in Frankfurt.

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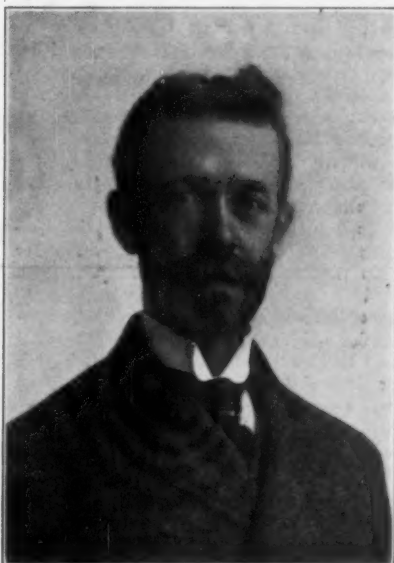
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MISCHA ELMAN.

THE LIFE STORY OF THE WONDERFUL BOY VIOLINIST.

BY GORDON MEGGY.

Whether Dickens evolved from his own imagination the precocious child, familiar to all readers of the novelist as the "Infant Phenomenon," or whether that juvenile prodigy had her prototype in real life, is a question which has not been quite definitely settled, although shrewd guesses have been made. If, as is very probable, the character of Miss Crummels was drawn from life, it may, with equal truth, be taken for granted that she stood unrivalled in her own particular line. Indeed, we have her doting parent's oft repeated testimony to that effect.

In this age of juvenile prodigies, however, fame is not so easily achieved by youthful aspirants. There are at the present moment at least half a dozen boy musicians of the very first rank, one of them playing several instruments, all of whom are composers of merit; while girl actresses and musicians of exceptional talent are also prominently before the public. To say, therefore, that any particular one of these clever young people stands unrivalled is a statement as easily contradicted in one quarter as it is made in another.

But with Mischa Elman, the gifted young violinist, who, by his wonderful playing, has charmed half the capitals of Europe, the case is very different, for he is less of a prodigy than a master. The passage of time may, it is true, deepen and color some of his musical thoughts, but it is not likely to make him a more accomplished artist than he is, nor to add very much to his present command of technique. A prodigy, however, he remains in the estimation of all who have heard him, in his early teens, rendering every note of the masterpieces composed for the violin in such a manner as to suggest within him the spirit of a mature and exceptionally accomplished performer.

Believers in heredity will find in Mischa Elman an interesting example of talent transmitted. His father, a poor Jewish schoolmaster in Talnoje, a small village in South Russia, was a skillful violinist; while his grandfather was a public performer of considerable repute.

Brought up, therefore, in an atmosphere of music, and from his earliest years accustomed to listen with delight and keen appreciation to the tones of the most eloquent and moving instrument in the world, Mischa was able to play the violin almost as soon as his baby fingers could grasp the tiny fiddle which his father had made for him.

HIS DISCOVERY.

Little Mischa was only four and a half years old when, for the first time, he had an opportunity of displaying his powers, and the performance came about in rather a curious way. It so happened that his father at that time was a frequent visitor at the house of Princess Urusoff, where he played solos to the accompaniment of a quartet of strings which she had raised among the members of her household. One evening Mr. Elman took his little boy with him to one of these quiet gatherings, and after he himself had played a solo he begged the Princess to allow Mischa to render the same piece on his little violin. At that time, of course, the lad could not read a note of music; nevertheless, he stood up and played the piece so brilliantly that his hearers were delighted beyond measure.

So impressed, indeed, was the Princess by this exhibition of little Mischa's talent, that she offered there and then to adopt the boy, educate him, and obtain for him such musical lessons as would enable him to become a great artist. This offer the grateful father would, no doubt, have willingly accepted had it not been for the condition imposed by the Princess—that Mischa should become a Catholic. However, though he felt compelled to decline the proposal, Mr. Elman realized that his son must possess exceptional talent, so resigning his post as schoolmaster, he sold his home in Talnoje, and removed to Odessa, where, he was convinced, the lad would have every opportunity of acquiring a sound musical education.

At Odessa, Mischa was placed in the capable hands of Fiedemann, himself a pupil of the famous violinist, Dr. Brodsky, and progressed so rapidly that even such violinists as Sarasate and Auer were unstinted in their approbation of the young musician's playing.

When Mischa was ten years old, Auer happened to visit Odessa, so Mr. Elman seized the opportunity to consult the master as to the future of his son. No sooner did Auer hear the child play than he was struck with the marvelous improvement he had made since he had last heard him. It would, he felt, be nothing less

than gross injustice if a stone were left unturned in the effort to give the boy the best musical education possible. He accordingly took the bold step of petitioning that the lad might be admitted to the Imperial Conservatory of Music at St. Petersburg, and that the Elman family might be allowed to reside in the capital. In spite of the stringent laws then in force against the Jews in Russia, Auer's bold request was immediately granted, and young Elman duly entered upon the course of study that was to culminate in his triumph on the concert platform.

HIS BOW TO THE PUBLIC.

It was under peculiarly dramatic circumstances that Mischa made his first bow to the public. In the autumn of 1904 Auer happened to attend a concert at which a child violinist with a European reputation made a tremendous stir among the critics. "Have you ever," inquired one of these gentlemen of the professor, "heard such wonderful playing in your life?" "Yes," was the quiet reply; "I have a far better player among my pupils at the Conservatory." To say that this statement was received with incredulity is but a mild way of expressing the chorus of denials that greeted the professor's unexpected utterance, and there was a general demand that the prodigy should be produced.

Up to this time Auer had no intention of bringing little Mischa before the public so soon, but in the face of this challenge he felt that the time was now ripe for his appearance. The first appearance was greeted with a perfect storm of applause, and one of the immediate results was an invitation to visit Berlin. It was, however, only after long and careful deliberation that the authorities of the Conservatory consented to allow their protégé to undertake this journey to the Prussian capital, for they foresaw that it would be the prelude to an exhaustive tour in other foreign lands.

NEARLY POISONED.

This opening tour nearly proved little Mischa's last, for in Berlin he underwent an experience which almost cut short his career forever. During the first night of his stay in the capital there was an escape of gas in his bedroom, and when an attendant went to call him in the morning no answer was returned to his knock at the door. There being still no response when the call was repeated, the attendant became seriously alarmed, and summoned assistance. The door was forced as speedily as possible, and on the floor lay poor Mischa quite insensible. Only after the greatest efforts on the part of the doctors, who were called in, was his life saved.

Now it happened that on that very day Mischa was to have played before the critics, and it speaks volumes for his pluck and endurance that he insisted on doing his best to carry out this arrangement, in spite of the fact that he was suffering acutely. As a matter of fact, he actually got through half the performance before giving in, and so favorable an impression did he make on the minds of his hearers by this brief exhibition of his powers that every newspaper on the following day proclaimed to Berlin the discovery of a truly marvelous violinist. Not until he had given nine concerts in the German capital was young Elman allowed to resume his tour, which might perhaps be better termed his triumphal progress, for wherever he played he received an ovation such as has been accorded only to artists of the very first rank.

Hamburg, Hanover, Dresden and Breslau all heard him and wondered. From Germany he proceeded in turn to the capitals of Denmark, Sweden and Norway, and so at last to London, whither, of course, his fame had preceded him.

ROYAL APPRECIATION.

It was at Charles Williams' orchestral concert at Queen's Hall, in March, 1905, that Mischa played for the first time before a London audience. His renderings on that occasion of Beethoven's romance in G, and the solo portion of Tchaikowsky's concerto, were greeted with a perfect furore of applause. From that day onward Mischa has been not only the violin star of the concert platform, but the idol of London society. He has appeared at practically every "At Home" of importance during the last two seasons in London, receiving on one occasion a fee of 400 guineas for his services.

His greatest triumph, however, was when, on June 6, 1905, he had the honor of playing by Royal command at the concert given at Buckingham Palace in honor of the visit of the young King of Spain. In recognition of his services on that occasion he was presented by King Edward with a magnificent ring, and the letter from Lord

Farquhar accompanying the gift he justly regards as one of his most cherished possessions:

DEAR MASTER MISCHA ELMAN: The King has been so much occupied lately and so much out of town for functions that His Majesty begs me to express his regret that the ring which I now forward with these few lines has not reached you before.

Their Majesties were perfectly delighted with their concert for the King of Spain, and return you their sincere thanks for having so much contributed to its success.

Again, since that occasion, has Mischa been honored by the Royal command, for in July last he played before Queen Alexandra, who was so charmed with his performance that she conversed with him for fully half an hour afterward—an honor which will be appreciated by all who know how deeply interested her Majesty is in musical matters.

In the autumn of 1905 Mischa once more visited Germany, the scene of his early success, and his reception in such musical centers as Berlin, Leipzig and Dresden was, if possible, more cordial than on the occasion of his previous tour. On the musical critics, too, of Austria and Hungary he made a profound impression, his concerts at Vienna and Budapest attracting enormous and admiring crowds. A repetition of his progress in Denmark, Norway and Sweden was followed by Mischa's appearance at the Halle concert in Manchester under the direction of Dr. Hans Richter.

THE POWER OF INSIGHT AND GENIUS.

It might well be imagined that amidst so exhaustive a series of public tests the young violinist must, on some occasions at least, have failed to do himself perfect justice, yet such is not the case. Indeed, Mischa Elman seems to possess in a rare degree the capacity of being always at his best, even in the rendering of pieces of exceptional difficulty. Take, for instance, his performance of Bach's "Chaconne"—a work deemed unplayable until Joachim showed how it might be done. So thoroughly does Mischa grasp the full significance of this difficult piece that his rendering of it may be best described as absolutely "correct." Again, so magnificent was his performance of Max Bruch's concerto in D minor at one of the Crystal Palace Saturday concerts that the veteran Sir August Manns sought out the lad and embraced him heartily.

A very similar experience befell little Mischa in Paris, when, for the first time, he heard a famous violinist play Lalo's "Symphonie Espagnole." Mischa, asked to play the same work to Madame Lalo—the widow of the composer—did so with such wonderful feeling and skill that she declared with tears in her eyes that she had never heard the piece so finely played, and begged him to add the work to his repertory.

CHARACTERISTIC SAYINGS AND DOINGS.

One of the most pleasing features in Mischa's character is the whole hearted generosity with which he forms his estimate of other artists' capabilities; but at the same time he is exceedingly just in his criticism, and besides being a deep thinking boy, he has the gift of expressing his thoughts in a very quaint way. Having heard, for example, a singer whose personal appearance was undoubtedly more attractive than her voice, and being asked his opinion of her merits, he replied unhesitatingly, "Her singing spoils her beauty." On another occasion after he had heard the performance of a celebrated violinist, who is no longer so young as he was, he delivered as his verdict, when asked what he thought of his playing, "He is wonderful for his age."

These little anecdotes illustrate very well another striking feature of Mischa's character—his sturdy independence of spirit. Indeed, one who knows him well and who has had a great deal to do with his public career, has said of him: "Mischa always says and does what he thinks he ought to do, without regard to consequences." And it is very significant that what Mischa says and does is invariably what every deep thinking man would say and do, did he possess the same amount of courage and tenacity of purpose that Mischa appears to have.

In this connection may be recorded a very striking incident which occurred during one of Mischa's Continental tours. Along with an orchestra which was under the direction of one of the greatest living conductors, the boy took part in a concerto. When the piece was finished Mischa found an opportunity of approaching the conductor and saying quietly: "There was one passage where the orchestra was not altogether with me." The great man was naturally indignant at what he considered a reflection on the conduct of his players, and replied, somewhat sharply: "You mean you were not with the orchestra." "No," said Mischa, "I mean what I said." Hastily calling for the first violin parts, the conductor looked carefully through them, and turning to the young critic, addressed him in the remarkable words: "You are quite right, and I admire you for standing up for yourself."

Nor was this the only occasion on which the boy has offered sound advice as to the rendering of a musical work, for at one of the recitals at Queen's Hall, he made valuable suggestions to the pianist in connection with the

famous "Kreutzer" sonata. This he was able to do in consequence of mental notes which he had made when he had heard the work performed by a celebrated violinist, the result being that Mischa's own performance was noted not only for its fine feeling and sound judgment but for the effective phrasing of the various passages.

AN EXPERT WRESTLER.

It must not be supposed, however, that with all this devotion to his art and his instrument, Mischa is in any way morbid or unhealthy. On the contrary, he is one of the most healthy minded and robust of youngsters. As a general rule, he practices for no more than a couple of hours a day, and even then for no more than half an hour at a stretch. Active and lively, he is an expert wrestler, a keen cyclist and an ardent horseman.

To his other excellent qualities Mischa adds a strong sense of gratitude to all who have helped him in the course of his career. It is not at all surprising, therefore, that his natural love for his father is intensified by a feeling of mingled gratitude and admiration, which rarely finds expression among the boys of this prosaic age. No one, indeed, realizes more clearly than Mischa himself how much he owes to the self sacrificing devotion of his parent, and to his affectionate nature the very idea of separation from his father is abhorrent. Only last year an exceedingly lucrative engagement was offered him, but as soon as he heard that he would have to travel with his accompanist as sole companion, Mischa wrote to his director: "Please express my thanks, but I must decline because I cannot go without my father."

LIKES ENGLAND BEST OF ALL.

As may be supposed, young Elman receives many letters from admirers, but by far the greater part of his correspondence consists of begging letters, mostly from compatriots or poor musicians desirous of obtaining his good offices on their behalf. In fact, so serious a matter has this become of late that it has been found expedient to withhold his address when in London—a very necessary proceeding, for were he to attempt to deal with only one-half of the cases which would otherwise be brought to his notice, he would have very little time for practice and recitals.

On more than one occasion, however, Mischa has gone out of his way to bring, by his playing, solace to some sorrowing heart. He tells, for instance, how some of the saddest moments of his life were spent by the bedside of a dying lady, who had sent for him, begging him to come and play to her, and who passed peacefully away just as he was playing the last few bars of Schumann's "Traumerei," her favorite piece.

In conclusion, readers will learn that Mischa likes England more than any other country he has visited, and that he longs for the day when he can be naturalized, and so enjoy all the privileges of the nation which he admires so much.

Mahler's seventh symphony, led by the composer, was a success at Munich.

ROGERS' ANNUAL SONG RECITAL.

Francis Rogers' annual song recital in New York is one of the events that attracts a numerous and fashionable audience to Mendelssohn Hall. Best of all, it is an audience that includes few persons who do not pay for their tickets. Last Tuesday afternoon, the day of the recital, automobiles and carriages lined both sides of Fortieth street. Mr. Rogers merits his popularity, for America has no better schooled and more conscientious artist. His baritone voice is always agreeable, and artistically, the singer keeps advancing in a way that is most admirable. The program for last Tuesday follows:

Honor and Arms (from Samson).....	Handel
Come Raggio di Sol.....	Caldara
Così M'Alletti.....	Handel
Der Wanderer.....	Schubert
Sunday.....	Brahms
Todessehnen.....	Brahms
Meine Liebe ist Grün.....	Brahms
Three Little Songs.....	Franz
Two Little Songs.....	Schumann
Désir d'Amour.....	Saint-Saëns
L'Hippopotame.....	Bourgault-Ducoudray
Mandoline.....	Debussy
The Three Ravens.....	Old English
The Plague of Love.....	Arne
Lament for Owen Røwe O'Neill.....	Old Irish
In a Garden.....	Hawley
Song from Omar Khayyam.....	Victor Harris
Clown's Serenade.....	Isidore Luckstone
The Merry Month of May.....	Bruno Huhn
Rolling Down to Rio.....	Edward German

Mr. Rogers sang the florid aria from Handel's "Samson" with remarkable facility and finish. He revealed in the other songs on his first and second group the growth that is so commendable. Particularly impressive did Mr. Rogers make Schubert's "Wanderer," which the same singer also sang at his recent appearance at the Hermann Klein concert. The audience compelled the baritone to repeat the lovely song by Franz, "Im Rhein." The fact that three songs by resident composers—Victor Harris, Isidore Luckstone and Bruno Huhn—were on the program, was more cause for congratulation. Mr. Luckstone was the accompanist, and, as ever, proved himself of valued musical assistance to the singer.

New York Opinions of Tina Lerner.

The following New York opinions of Tina Lerner will be read with interest by many eager to hear the young Russian pianist:

Personal beauty is acknowledged to be a great aid to an actress or a prima donna; why not to a pianist? To be sure, both Liszt and Bulow used to advise pretty girls who wanted to take lessons of them to "get married." But this was only the case when they had more beauty than talent. What would they have said to Tina Lerner, "Russia's latest musical sensation," whose picture has for some months adorned the pages of programs and musical periodicals? No one knows but Josef Hofmann, who, when he saw her, said: "If she plays as well as she looks, it will be splendid." And after hearing her, we are assured, he predicted for her a brilliant future. In that last movement of the concerto the pianist rose to a splendid climax; yet in the power displayed here there was nothing masculine. Miss Lerner evidently is not a piano hussar of the Clara

Schumann variety; indeed, the most ingratiating thing about her playing was a mysterious feminine spell she cast over every page of the concerto, even where it was in itself uninteresting. It will be interesting to hear her in a recital of pieces offering far better opportunities, but even after this first hearing it seems safe to predict that Miss Lerner will be sure at all times of a double success de beauté—one for her looks, the other for her beautiful playing.—New York Evening Post.

The concert served to introduce to America a young Russian pianist, Tina Lerner, who comes with many European laurels and who quickly won the affections of last night's audience. She is young and she is beautiful, with an unassuming manner and apparent unconsciousness of her attractiveness which brought her a hearty round of applause before she sat down at the piano. Miss Lerner has an excellent command of the pianoforte, and surprised her hearers in the fortissimo passages by a power that was unlooked for in one so slight. Her touch was sure and delicate as well, though there was a little slurring at times. Her hearers was so enthusiastic that she was obliged, after several recalls, to play an additional selection.—New York World, November 13, 1908.

Miss Lerner is thoroughly musical and possesses a power that one would not have anticipated from one so frail. Her touch is beautiful and artistic, and her technique precise and brilliant. Especially is her passage playing pearl-like, clear and exact. Miss Lerner played the second piano concert by Rachmaninoff (which is, by the way, an unthankful one from the soloist point of view) with a wonderful verve and temperament which spellbound her audience; especially did she shine in the finale with her sure and elastic musical rhythm, which is seldom found by lady players. One would like to hear Miss Lerner, who, by her prominent and unaffected pose, is also pleasing to the eye, in one of her own recitals. Her success was an instantaneous one, and after the sixth recall she gave as an encore a brilliant rendering of the "Dance Megre," by Cyril Scott.—New York Staats-Zeitung.

Tina Lerner, a beautiful, young Russian woman pianist, whom Mr. Altschuler heard while he was abroad last summer and instantly engaged for an appearance at his New York concerts, was the soloist. She made her debut in the second concerto of Rachmaninoff, and created a most favorable impression. She played without a trace of affectation. She was artist enough never to overemphasize the part of her own instrument. She was recalled many times and finally was persuaded to play by herself. Liadov's tone picture, "Baba-Ybga" (The Witch), Glazounov's "Marionettes" and Rimsky-Korsakoff's "Capriccio Espagnol" completed the program.—New York Evening World.

Boston Symphony Programs.

Ossip Gabrilowitsch and Emil Sauer will be the soloists at the next pair of Boston Symphony concerts in New York on Thursday evening, December 3 and Saturday afternoon, December 5, respectively. The programs are as follows:

THURSDAY EVENING, DECEMBER 3.

Overture to Egmont.....	Beethoven
Ein Heldenleben.....	Richard Strauss
Piano Concerto No. 2, op. 18.....	Rachmaninoff
Prelude and Love-Death (Tristan and Isolde).....	Wagner

SATURDAY AFTERNOON, DECEMBER 5.

Symphonic Poem, The Moldau.....	Smetana
Symphony, Pathétique.....	Tchaikowsky
Concerto for Piano.....	Schumann
Overture, Oberon.....	Weber

Soloist, Sauer.

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MR. VICTOR I. CLARK, Associate Conductor

MUSIC IN TORONTO.

TORONTO, Canada, November 25, 1908.

The annual concert of the Toronto College of Music crowded Massey Hall November 2. The program was an exacting one, and Dr. Torrington, the director, is to be congratulated upon the splendid work of the pupils. The Beethoven concerto in C minor, Liszt concerto in E flat and "Fantasia" concerto, Rubinstein concerto, op. 70, a Saint-Saëns concerto, and Mendelssohn's "Caprice Brillante" were played by Dorothy Grahame, Alma Clarke, Dollie Blair, Mamie McDonald, Lillias Boomer and Olive Blain. "Infelice" ("Ernani") was sung by Lorne Marshall; "Cujus Animam," Albert Perrins; "Quis est Homo" ("Stabat Mater"); "Scena" ("Lucia"), Margaret and Olive Casey, and "Magnetic Waltz" (Venzano), by Evelyn Ashworth, the latter obtaining the only encore allowed. Every number was given with orchestral accompaniment.

It is gratifying to learn that the visit of the Sheffield Choir proved financially successful, nearly \$50,000 being realized from the sixteen concerts. A full statement will be issued to the press as soon as the accounts are audited, and the small profit will be divided by Dr. Harriss between charity and the Sheffield Musical Union.

The Toronto String Quartet, Messrs. Blachford, Roberts, Smith and Nicolai, played quartets by Beethoven, Mendelssohn and Josef Suk at their concert in Conservatory Hall, November 13. There was a large audience, and the organization is showing a steady improvement in ensemble.

The Conservatory has now retired from the management of the Symphony Orchestra (Frank S. Welsman, conductor, which will hereafter be known as the "Toronto Symphony Orchestra," supported by public subscription, with Herbert C. Cox as president.

Elgar's "Light of Life" was given by the choir of the Jarvis Street Baptist Church, November 9. Edward Broome, the director, who is well known as a composer of anthems, recently took his degree as Mus. Doc. at Trinity University, Toronto.

David Ross, baritone, has accepted a call to the First Baptist Church, Franklin, Pa., a distinct loss to Toronto.

Mrs. Stewart Houston has inaugurated a series of musical chats on the "Notable Concerts of the Season" at the Woman's Art Rooms on Saturday mornings.

ELIZABETH BLAKELEY.

Musical Winnipeg.

WINNIPEG, Manitoba, November 28, 1908.

The Women's Musical Club opened its season with a recital by Christine Miller, who was heard in groups by Schumann, Brahms and modern composers.

Nixon Kitchen, Winnipeg's popular piano pedagogue, will be heard in concert with Mr. Krieger, of St. Paul,

in four hand piano compositions, assisted by a violinist of repute.

The Clef Club, composed of male members of varied branches of the musical profession, as well as music loving men in general, is continuing its Saturday evening concerts with better results and greater interest than heretofore. George Bowles, leader of the chorus, is bringing fine results in the short time since this season's organization.

Franz Otto delivered a lecture on "Faust" to his pupils and friends on November 5. He was assisted by Miss Fillmore, a very talented pupil of Mr. Kitchen. She will be heard in a recital at the Y. M. C. A. Auditorium December 3.

Mesdames Rappold and Jacoby, with Campanari, and Riccardo Martin, from the Metropolitan Opera House in New York, gave a concert in Winnipeg some weeks ago.

WINNIPEGGER.

Monica Dailey in Connecticut.

The following notices refer to a recent appearance in Waterbury, Conn., of the talented American pianist, Monica Dailey:

A large audience greeted Monica Dailey, pianist, at her first local recital last evening in Leavenworth Hall. Miss Dailey was heard in a varied program ranging from Beethoven's sonata, A flat major, in three movements, to the compositions of her own teacher, Leschetizky. The program opened with a sonata in A major, by Scarlatti, followed by the Beethoven number. In this number Miss Dailey was heard to the best advantage, the mastery of the great composer's work showing the tutelage of her famous teacher. The Bach-Saint-Saëns gavotte was followed by an excellently rendered Schumann number. Three Chopin numbers were happy selections in the ballad, G minor, op. 23; nocturne, op. 62, and waltz, E minor, No. 14, and the brilliant rondo capriccioso, which followed. The player supplanted the "Witches Dance" by MacDowell, which was billed, with a gavotte by Sapelnikoff. Miss Dailey paid tribute to her famous teacher by rendering his "Mandolinata," concluding the program with the Strauss-Schuetz waltz, "Artist Life." Miss Dailey proved herself throughout the program an efficient artist of the first rank, ably gifted in temperament and execution.—Waterbury American, Waterbury, Conn., November 10, 1908.

At Leavenworth Hall last evening before a brilliant audience, Monica Dailey, a virtuoso on the piano, gave a splendid recital, her program consisting of selections from Scarlatti, founder of the Neapolitan School of Music; tone poems from Beethoven, Chopin, Mendelssohn and Schumann, the "Intimate." Miss Dailey is a handsome young woman, possessed of a demure and engaging presence. She arranged a melodious, happy program, with plenty of well-blended color and contrasts, and her playing throughout the evening possessed enthusiasm, conviction and sureness. The opening selection, a sonata in A major by Scarlatti, was short, mellifluous and inspiring, rendered with contrast and vitality. This number was followed by Beethoven's sonata, A flat major, op. 26, A, B and C, Andante con variazione, scherzo and the funeral march. This number she invested with the beauties of her own imagination, or was it that of Leschetizky, whose pupil she is? The moment she struck the first octave one felt an inclination to listen more closely and was well rewarded for doing so by her exquisite execution. Bach-Saint-Saëns gavotte, a splendid number, was beautifully rendered, and in substitution for Schumann's "Widmung" Miss Dailey rendered Schumann's "Soaring" with all the exquisite weaves of harmony. Chopin, the poet of the piano, composed the next three

selections, ballade, G minor, op. 23; nocturne, op. 62, No. 2, and waltz, No. 14, E minor, and Miss Dailey rendered them with perfect freedom and security. These are jewels of music, full of the finest feeling and delicate harmonization. The iridescence and brilliancy of the music was especially well shown in "Rondo Capriccioso," another selection happily suited to this young artist. A gavotte by Sapelnikoff supplanted MacDowell's "Witches Dance," followed by "Mandolinata," by Leschetizky, Miss Dailey's renowned tutor, with whom an eminent local artist studied. The program concluded with that familiar and dashing waltz by Strauss-Schuetz. Miss Dailey as a pianist has sound technique; her runs, chord and octave playing are unusually good, and all she does is refined and magnetic. Her numbers were all liberally applauded, and her auditors were reluctant to leave at the conclusion of her fine recital. Most of the local music lovers were in attendance and enthusiastic in their praise.—Waterbury Republican.

Critical Economy.

New York Herald, November 26.

New York American, November 26.

An incident that caused much amusement in the audience but dismay upon the stage happened in the second act. When Madame Eames stabbed Mr. Scotti he fell back and had the misfortune to lose his wig. Though "dead," he realized his situation and made spasmodic and frantic efforts to get it in place again without attracting attention. The sight of the slain man feeling furtively for his gray wig was more than the audience could stand, and ripples of laughter were heard above the music.

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More Glory for Goodson in Australia.

Katharine Goodson's personal representative, writing from Australia to her manager, Loudon Charlton, encloses some highly complimentary criticisms of the English pianist's work, and says:

"You will see what an immense success Miss Goodson has made here. Last Saturday, in Sydney Town Hall, at her orchestral concert, there was a scene of enthusiasm which, I am told, has rarely, if ever, been equaled there. Her popularity and success in this country are assured, and engagements are being made for her return here at no very distant date, when she will have a thoroughly organized Australian tour, including New Zealand and Tasmania. When thoroughly roused, these people go quite wild with enthusiasm, and Miss Goodson fairly took them off their feet. She is now in Melbourne, and gives two more recitals here on Tuesday and Thursday next. She goes back to Sydney in time to give two more concerts before leaving for America—one with orchestra and one recital."

Hamburg will produce Strauss' "Elektra" immediately after the Dresden première.



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MAHLER AT THE NEW YORK SYMPHONY.

For months past the tidings have been spread over the billboards and in the newspapers of this city that Walter Damrosch had "invited" Gustav Mahler to conduct three of the New York Symphony concerts. Last Sunday the first of the series took place at Carnegie Hall, and the Metropolitan Opera House conductor directed Schumann's B flat symphony, Beethoven's "Coriolanus" overture, Smetana's "Bartered Bride" overture, and Wagner's "Meistersinger" prelude.

THE MUSICAL COURIER pointed out some time ago (and several times since) what the term "symphony orchestra" means in this country, where there is no pension system to keep the players in their places permanently. The personnel shifts constantly, and there is nothing, for instance, to prevent the entire body of such an organization from being changed to the last man from season to season. Under such circumstances, the name of the orchestra may be retained, if it is so desired, but the matter becomes purely arbitrary. Conditions of that kind manifested themselves in the Boston Symphony Orchestra beginning some years ago, and the same state of affairs occurred last spring in the New York Symphony and the Philharmonic, many of whose best players were drafted into the opera orchestras at the Manhattan and Metropolitan.

Some of our local newspapers have raved, enthusiastically, over the conducting of Safonoff, calling him the best ever heard here; others lifted Hertz into first place, for his leading at the Metropolitan; and there were some newspapers, too, that put Walter Damrosch above the rest of the baton wielders and awarded him the palm as champion. Now the various newspapers unite in hailing Mahler as the greatest symphony conductor who has performed in New York, and their laudations of last Monday morning are at once ludicrous and distressing to those calm and impartial persons who are able to understand what such constantly changing and diverse opinions must mean to the outside world, which regards that kind of music criticism in our metropolis with unspeakable amazement. What must Mahler himself think, when he reads—if he does read—such praise from pens that have tacitly confessed their utter ignorance on hundreds of important musical occasions? It must all seem to him very barbaric, and uncultured, and perhaps even nauseating.

THE MUSICAL COURIER cannot afford to offend Mahler or the musical world generally, by entering into any analysis of the manner in which he conducted this motley aggregation of orchestral players—good musicians individually, no doubt—brought on the platform under his baton after a few hurried rehearsals between the intervals of his duties at the Metropolitan.

Mahler's status as a symphony leader, under dignified conditions, was determined last winter, when he led the

"Leonore" overture, No. 3, at the "Fidelio" revival. It was a magnificent interpretation and performance, but the orchestra had been drilled daily by Mahler for weeks and was affiliated with him in everything he conducted at the Metropolitan. THE MUSICAL COURIER hopes that at some date not far distant, Mahler will be given an opportunity to lead a real symphony orchestra and then reveal himself to our public as the great concert leader he has proved himself to be in Europe and here at the "Fidelio" performance aforementioned.

Bloomfield Zeisler and Schütt.

While Fannie Bloomfield Zeisler was in Switzerland this summer she had a pleasant visit from Edward Schütt, the composer, whose compositions Mrs. Zeisler frequently includes in her programs. While there Herr Schütt played several new piano selections to her, three of which she has



FANNIE BLOOMFIELD ZEISLER AND EDUARD SCHÜTT.

This snapshot shows Fannie Bloomfield Zeisler and Eduard Schütt, the composer, standing before villa "Mon Repos," at Meran, where Mr. and Mrs. Zeisler were his guests last summer. There is a picturesque suggestion of the mountainous background.

added to her repertory. One of these, a "Valse Parisienne," op. 84, and dedicated to Mrs. Zeisler by the composer, she will play for the first time before any public when she gives her only New York recital this season, in Carnegie Hall on Saturday afternoon, December 12.

SPALDING AT THE METROPOLITAN.

Albert Spalding, the American violinist, was engaged merely to assist at the Metropolitan Opera House concert last Sunday evening, but he practically succeeded in making himself the chief "star" of the event, by cornering for himself an appreciable measure of the artistic honors and the plaudits. His program numbers were Bruch's G minor concerto, and Beethoven's romanza in F.

Spalding's many exceptional and excellent attributes as a violinist have been set forth at length in THE MUSICAL COURIER on the occasion of the young artist's previous appearances here, but last Sunday evening he seemed to reveal new sides of his musical personality, by virtue of the lovely and tender romanticism with which he filled the pages of the ever welcome Bruch concerto, and the continence, dignity and authority displayed in the Beethoven interpretation, and in the Bach "Air" for the G string, which had to be added as an encore after the demonstrative applause that rewarded the player. Spalding's tone was voluminous, warm and multicolored in the Bruch number, of which the slow movement could not have been better played. In the first part and the finale, the artist's technique was flawlessly brilliant. The Beethoven and Bach pieces demonstrated the real art of Spalding and proved his rigid training in the best schools and styles of music. He read the inspiring classics with true artistic breadth and poise, and lofty conception of their spirit and content. Altogether, it was violin playing of a kind rarely heard here from any but the most experienced of the foreign violin virtuosos who visit these shores. Spalding's ability to magnetize a musical audience was shown several weeks ago; his power to fascinate a mixed audience needed no better illustration than the concert of last Sunday.

Matja Van Niessen-Stone was a worthy rival of Spalding in the affections of the listeners, for she sang the "Gioconda" aria magnificently, displaying a large, perfectly placed voice, of noble quality and impressive range. Her musical intelligence and uncommonly fervent temperament were other distinguishing features of a performance that was widely acclaimed by the enthusiastic auditors.

The rest of the program consisted of the customary "Sunday night" attractions, with the exception of several solos sung by Destinn, one of which, Gounod's "Ave Maria," had the advantage of a violin obligato finely played by Spalding.

Calvé Tour.

Madame Calvé and her concert company will appear at Columbus, Ohio, tonight (Wednesday), in St. Louis Friday evening, December 4, and next Monday night at Little Rock, Ark.

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PATTI made her last farewell appearance of the season this week in London.

EMIL PAUR's new symphony will be produced at the Pittsburgh Orchestra concerts in that city on January 15 and 16, 1909. On the same occasions, Paur will appear as soloist, playing the second Brahms piano concerto.

AN unprecedented happening at the Metropolitan was the taking in of exactly \$11,600 last Saturday for the matinee performance of "Aida." Much is explained by saying that Toscanini was the baton attraction, backed up by Caruso and Eames as the principal singers.

THEODORE SPIERING's American tour has been postponed until next season. He was booked for numerous engagements in January and February, but his many European appearances prevent his coming to America this season. It has been deemed advisable to carry the tour over until next fall, when he will be in this country for a longer period.

THE Boston Opera School, which is an adjunct of the Boston Opera, recently has been the recipient of two scholarships, each to the amount of \$500, the donors being Geraldine Farrar and David Bispham. These scholarships will be redeemed later on by the successful recipients, who will become members of the Boston Opera Company and, with part of the salary, make the redemption, thus creating perpetual scholarships.

THE same people who slaughtered Felix Weingartner slaughtered Mahler last Sunday by providing an empty house with a box office statement which, on its face, can prove that Mahler cannot draw an audience even after his success at the Metropolitan Opera House. That was all that was necessary in addition to the incompetent orchestra provided for Mahler. Good politics! But how about music in New York?

At the performance of "Rigoletto" on Saturday, at the Metropolitan Opera House, Mme. Von Nissen-Stone took the place of Madame Homer as Maddalena and gained an immediate success, not only with the audience but also with the directorial forces of the opera house. This was her first performance of this role and it was a sudden call and she met it like an artist, giving evidences of strong personality, a powerful musical organ and noble delivery. Her first appearance this season was in the "Walküre," but this more important role from a vocal point of view justifies this special reference to her success.

PROF. DR. ADOLF SANDBERGER, of the Munich Akademie of Sciences, sends the following communication: "On November 25, 1901, Josef Rheinberger departed this life at Munich. Who this man was, and what he has done as a composer and teacher need not be recapitulated in a journal whose readers are conversant with musical history. During many of his most productive years Rheinberger lived on the first floor of the house, No. 22 Fürstenstrasse, Munich. Soon after his death several of his friends and pupils proposed to affix to this house a memorial tablet, and one of the best Munich sculptors declared himself willing to devote his highest artistic ability to the worthy execution of such a tablet. But we are still lacking money for this purpose, though many donations have been sent in. We therefore apply to all the numerous friends of music who ever found edification and pleasure in Rheinberger's art; to all those who once sat at his feet, and who with pride call themselves his pupils still; to all the lovers and patrons of German music; to them we repeat our request for a kind contribu-

tion, no matter how small, in order to commemorate that dear, revered place. Director H. Bussmeyer (Royal Akademie der Tonkunst, Munich); H. Hartmann (30 Friedrichstr., Munich); Prof. A. Sandberger (Prinzregentenstr. 48, Munich), and the office of the Neue Musikalische Rundschau (Jägerstr. 9, Munich), are ready to receive contributions. If we are successful in raising the necessary funds in time it may be possible to unveil the memorial tablet on the seventieth birthday of Rheinberger, March 17, 1909."

WHEN Richard Strauss conducted his concerts here he required eight rehearsals, and they cost \$4 apiece per player. At one time, at the eighth rehearsal, he called the first clarinetist and said to him: "You made that same mistake you always made in former rehearsals." And the clarinetist said: "I beg your pardon, Mr. Strauss; it is the first time I have been here." The musicians went to the rehearsals without any reference to the final purposes, but merely as they could be secured, and, of course, they were not the same musicians at any one time. It was a revelation to Strauss, and it was very kind of him not to speak publicly of these matters. Now, there is a symphony orchestra here which also changes its players, some of which are entirely different after six months. The second Mahler symphony was to be played, and 115 musicians are required, and at the first rehearsal sixty men reported. They did not know what was expected, and they had not been prepared for this work. Of course, Mr. Mahler cannot do any conducting under those conditions. We must get this orchestral situation in New York straightened out, and it is going to straighten itself out logically through the laws of nature, applying as they do in all such cases. The constant troubles that are caused by the manipulation of orchestras here on the part of a couple of men, who feather their nests through this condition, and who are always in a position to do something for orchestral players, and therefore secure their adherents, are the reasons at the bottom of all this difficulty, and therefore we cannot get an orchestra here, not even an orchestra to satisfy the Philharmonic subscribers, although the Philharmonic Society itself is innocent, as it is also a sufferer. All this will force a foreign orchestra into this city. No doubt, sooner or later a couple of men who have the means and whose families and associates are friendly to our great orchestral cause in New York, will get sufficient capitalization in an organization that will bring a whole orchestral body over here, and the musicians will come under contracts which will prevent them from joining any unions and will prevent them from playing anywhere outside, and as they will come in under the Artist Clause of the Alien Labor Contract Law, nothing can be done to stop them. This is the warning of **THE MUSICAL COURIER** to the Union, and the Union knows how this paper has stood by it in all these fights. If there is any institution that has supported the Musical Union in its struggles against theatrical conditions here, and the conditions that are produced by certain conductors and societies and newspaper men, music critics especially, it is this **MUSICAL COURIER**, and our warning is serious and sincere to the musicians of the Union. Unless they free themselves from the machinations of a certain set of men in this town, whose names are not necessary to mention, but who have seen to it that the foreign conductors were always slaughtered, as Weingartner was and as Mahler will be, there will be an orchestra brought over here of about a hundred, which will give concerts during the season and return to the old shores during the summer. These concerts will be successful, they will be subscribed to largely, and it will not be necessary or essential for them to be given in Carnegie Hall. There are other places in New York which the musical people will patronize to hear good music.

AN ENDORSEMENT BY PADEREWSKI

For several years past this paper has been engaged in giving to its large circle of readers a demonstration on the living problem of practical existence as it is found abroad and in America among those who reside in Europe and exploit themselves by making their careers in America. The subject naturally has been limited to the artists who make of music a profession. I have given hundreds of instances, stating facts and figures, showing that, with the exception of about one hundred musical artists who have an income of more than the usual small dimensions, European artists generally are living very modestly on very small incomes, except those who go to America and who make money in our moneymaking land. As to England, I have been endorsed by statements made by Sir Alexander Mackenzie, head of the Royal Academy of Music, London, and by Mr. Mark Hambourg, of pianistic and paternal fame; as to the Continent—well, we all know by this time that no money is paid to musical artists with the exception of these one hundred, many of whom live in Russia. Italy pays nothing, and many, if not most, debutants in opera pay for the pleasure of a first and other performances on Italian stages. As to Spain—nothing. As to Switzerland—nothing is paid; paid by the people into the box offices. The same applies to Holland and Belgium. Singers receiving from \$300 to \$500 a concert in America have taken in at Antwerp, Liege and Brussels concerts 50 to 100 francs (that is, \$10 to \$20), and three well known brothers, whose names are found frequently in print, gave a trio and solo concert some time ago in Antwerp with receipts of 54 francs = \$10.80. A pianist who receives \$250 every time he plays in America—not a German or Pole or American (of course not)—gave a recital at Toulouse, and the receipts at the hall were 16 francs, and this brings me to France, Germany and Austria. Pianists playing in France may receive 500 francs from an association, but must pay all their expenses. These associations number no more than a dozen in the whole state. In Paris there are two. Otherwise their performances in public bring them nothing, and in most cases they pay to play. In Austria it is about the same; in Germany it is a question of marks, the sum of 500 marks being paid to the very same players who demand \$500 a night in America, where their railway expense is paid. In Germany, when they do get 500 marks, they must pay 50 marks to the agent, leaving 450, and out of these they must pay their railway fare and hotel. In America they demand first class tickets and accommodations, because they do not pay for them; in Europe they travel third class, nearly all of them, because they cannot help themselves.

These matters are brought before our readers in order to emphasize what has formerly been stated and to bring about a realization of the status, so that something may be done to correct, if possible, the prevailing methods. That this system, or rather the absence of any defined concert or recital system in Europe, on the Continent, applies equally to all virtuosi is signally shown in the case of one of our American favorites, Paderewski, who seldom plays in any cities on the Continent, having comparatively no concert income of any kind except that which he gains in the United States. This can readily be explained psychologically, but the reason for doing so has long since disappeared, simply because it would be love's labor lost. We worship the foreign. We have many explanations at hand for doing so, and we do so many times without being able to give explanations, but, like our English cousins, we punish our own art by preferring foreign art, and thus we retard our own progress, unless indeed we are stimulating it by burying it; or we have none, and knowing it, we supply the defect by importing it. It may be possible that our conception of art is altogether faulty and that we are still colonists who must look to the motherlands for our supply; but then that would be a paradox, particularly in the most pronounced case, that of Paderewski, who seldom plays on the Continent of Europe more than three times a year, and who is,

nevertheless, imported periodically into the United States to play publicly many times. When we begin to analyze the Paderewski case we also find that he is unlike the great piano artists who have impressed themselves upon Europe, for he never has had the Continental *Triumphzug*—the triumphal tour—through the nations, such as Paganini and Liszt, and Rubinstein and Godowsky, and Busoni and others have enjoyed. There is no such record in Paderewski's story of virtuosity. Then why this marvelous hold upon our American public?

It is a justifiable question. We may, after all, know nothing substantially about piano playing.

If we have no proper art instincts, Paderewski's American triumphs, without Continental triumphs to sustain them, are explainable. His success in the United States would then be due to personal idiosyncrasy; not to art, either on his part or on ours. If it is entirely a question of a national recognition of an artistic nature or personality we must be an artistic nation and more artistic than Europe, which refuses to Paderewski a status enjoyed by Chopin, Liszt, Rubinstein, Tausig, De Pachmann, Godowsky and others, who constantly did or do play before audiences on the Continent in all countries. If we are sufficiently artistic to accept an artist and make of him a hero, while contemporary Continental Europe does not, why syllogistically it follows that we are the artistic nation, at least in that particular direction.

As it is a question of piano playing we must therefore be competent or our estimate of Paderewski is false, or, on the other hand, Europe must be wrong in failing to acclaim him. As a fact, even England gives him scant support, relatively. London has seven millions of people; Greater New York four millions nearly, or about one-half. Yet London averages one Paderewski concert or recital in four years and Greater New York five times as many. And New York in each instance contributes more than London does.

Hence, either we are fools in this Paderewski proposition or Europe is. I leave the solution to interested parties or to statisticians. They may work it out as Mulhail worked out percentages for the benefit of Huxley and Darwin.

The Question of Play.

There is no question in the minds of many whose judgment is worthy of much respect that Paderewski was and now, at times, is a most attractive pianist. When he played in the United States he played upon the Steinway piano until last season. Later he played, according to arrangement with the makers, the Weber piano.

This statement of facts is essential in order to show how careful and judicious this paper has been in the treatment of the Paderewski question, a very important one in the musical annals of the United States.

During the last season in our country of his tour with the Steinway piano this paper—THE MUSICAL COURIER—was one of the few, if not the only paper, that called attention in forceful terms to the radical change of his playing, to the harsh treatment to which he subjected the instrument, and to the acrid and unsympathetic effects he produced, and to the generally unsatisfactory performances. This could not have been due to the piano, for it was the same Steinway product, which has always, and since then, given to the musical world a source of artistic enjoyment that has become a traditional encomium to our capacity to be foremost as piano builders. I always maintain in this piano question that if the Steinway piano is not recognized as a master work in piano construction we all might as well close up shop. But it is, and every piano expert recognizes this most willingly. What I propose to prove today is that the position taken by me in the Paderewski problem—and it is a problem—is absolutely, yes, absolutely, incontrovertible, and is sustained by PADEREWSKI HIM-

SELF WITH HIS OWN UTTERANCES. It may have been a case of unconscious cerebration. If so that adds just so much more to the strength of my claims, for unconscious cerebration is the natural expression of the intellect without speculative interference.

Having made his triumphant tours in the United States for years with the aid of the Steinway piano—an American art product recognized the world over as pre-eminent—it seemed curious that this foreigner who makes nearly every dollar in America should become a tool with which to injure the standing of such a product in the estimation of our people, and thus injure the standing of the whole American piano industry. I listened to his playing carefully at the time, as I always had before; I listened carefully to the Steinway piano also, and I concluded that his playing had fallen into a process of thumping, and that the piano was the same Steinway piano that had for a half century given to the greatest pianists unutterable joy (and that has since done likewise). I also know, as a pianist and judge of the piano playing article, that, leaving the piano entirely aside, Paderewski's playing had fallen in quality.

The house of Steinway represented an advertising equation for this paper. I threw that question entirely aside and stated in THE MUSICAL COURIER that Paderewski had, according to my opinion, lost the charm of his play; that he had altered his style; that the delicacy and poetry of his play had departed, and that he had substituted a severity of treatment and a muddiness of phrasing and technical work that could not be permitted to pass unnoticed and that deserved condemnation. The house of Steinway, be it said in honor of that firm, did one thing only; it respected my opinion. Many of its members differed from me; yet the house felt, as it must have, that when I commended Paderewski's playing in former years I was honest and must have been honest when I condemned it later on, although he played the same product, the Steinway piano.

NEARLY EVERY MUSIC CRITIC OF NEW YORK OPPOSED MY VIEWS AND GAVE TO PADEREWSKI THE SAME GLOWING COMPLIMENTS PAID TO HIM IN FORMER YEARS, in the years of his artistic successes.

And now let us see how the case stands today.

The Question of Pay.

Last season Paderewski played for the first time the Weber piano. Many rumors abounded on this change of piano heart, but as it is known that the foreign pianists come to America to exploit American pianos for money, particularly as our country is the only country in which they can make money, no one could find any particular fault with Paderewski for not making an exception in his own case. He cannot make, what we call money, in Europe; he can make money in America. Hence, in accordance with the universal laws of supply and demand, otherwise trade laws, he goes to the land where he can make money. It is only a bigoted mind that would find fault with Paderewski for concertizing in a country where he earns money and for not concertizing where no money can be earned.

After having played the Weber piano last season, Paderewski, like all honest European piano virtuosi, gave a testimonial to the Weber Piano Company, and in doing so he apologized by saying that it seemed to him superfluous to give in writing his appreciation of the Weber pianos, and then he gave it in writing. He then said: "Practically you do not need it," and he proved practically that the company did need it by giving it to the company. Naturally, had he really meant that they did not need it he would have proved it by not giving it to the company. But he knew that they did need it, and that it was understood that they needed it, just as the Steinways or any other piano manufacturer needed it or they would not have had it and used it. Paderewski knew that the Weber Company needed it, and proved that he knew by giving the testimonial, and the evidence of the truth of all these assertions of mine is shown in the fact of the Company's universal publication of the testimonial—a proof that they needed it. Furthermore, Paderewski knew when he gave it in writing that the Weber Company would advertise it; hence he stated that they did not need it in order to emphasize the demand for the testimonial. Had they not needed it they would not have accepted it after he had said that it was superfluous. Had they not

needed it they would not have advertised it. Had they not needed it they would not have engaged Paderewski to play their piano.

I make these statements because I refuse to have the American people made monkeys of, if I can help it. I believe I can help it. At least, if the American people desire to make monkeys of themselves in swallowing such bait, as the story indicates, I wish to protest as far as some of us are concerned, in this manner:

To proceed.

This discussion of the Paderewski testimonial to the Weber piano does not involve the Weber piano, nor does it involve any other piano except the whole American piano trade, as I shall show, and the judgment of this paper on his playing of the piano.

Paderewski then says: "I have been playing the Weber piano for seven months in this country and this fact proves more than anything which could be said or written." How does it prove it? It only proves that Paderewski, a foreign pianist, like other foreign pianists, played on the piano he was hired and paid for to play. It proves absolutely nothing else. There was no necessity to call any attention to that fact except to make use of it in a testimonial to prove that the testimonial should explain the fact to the public, and it disproves the preceding statements.

Then further on Paderewski says: "But you insist upon having my opinion. So let me say this," and then he goes on. Look at the whole play. How transparent! He tells the Weber Company that they do not need his testimonial, and he states this after they had shown they wanted it by insisting upon it!

And now my justification!

Paderewski's Admission.

I stated in these columns at the time Paderewski played the Steinway piano that his performances were unsatisfactory. See above. The music critics of New York—nearly every one—stated the contrary.

Now, then, what does he say in his Weber testimonial? He says: "I gave during the season ninety-three performances and my fingers are not sore."

Then they were sore when I said his performances were below the standard. Being sore, how could he have played well?

Paderewski, in his Weber testimonial, consequently ENDORSES ME. I did not need it. It was superfluous on his part, but yet he endorses me.

Further on he says: "My arms are not aching." His arms must have been aching when I said that his playing was below par. How could the poor sufferer play well with sore fingers and aching arms? Yet the New York music critics said he played splendidly, and I said he played poorly, and he had sore fingers and aching arms when I claimed he was playing poorly with those sore fingers and those aching arms.

He goes on to say: "My nerves and muscles are as strong and fresh as on the day of my arrival"—which certainly means that when he played as I said, poorly, and even disgracefully for an artist, his nerves and muscles were weak and worn. How could he have played well with sore fingers, aching arms, weak nerves and worn muscles? And yet, nearly every New York music critic said he had played superbly, and he himself knew, as I knew, that he could not have done so and had not done so, for he had sore fingers, aching arms, weak nerves and worn muscles, poor man, and all this after he had been playing the Steinway piano for years, returning season upon season and earning about a million dollars playing the Steinway piano and barely earning his living in Europe playing other pianos.

Poor critics, too!

EVERYTHING I SAID IN THIS PAPER ON PADEREWSKI PERFORMANCES IS THEREFORE FORTIFIED AND APPROVED BY HIS OWN UTTERANCES.

Now, then, being thus endorsed by him in my opinion of his performances on the Steinway piano I certainly do not require any substantiation from him on his playing upon ANY OTHER PIANO. I stated above that his endorsement of my judgment may be through unconscious cerebration. It necessarily must be. That makes it absolute. Voluntarily he never could endorse me with one-fiftieth of the strength of his unconscious endorsement. It shows, all this does, how even the most acute, polished, rarified,

speculative and keenly turned intellects, at times, tumble into the pits dug by themselves.

Here is this man Paderewski, a shrewd, clever, contemplative and practical man of the world, directly walking into his own trap, not knowing it, telling the world in his own language that my opinion of his piano playing is a correct opinion and furnishing his reasons, reasons I was ignorant of, and this over his own signature, which is widely published in the American press. I did not know when I heard him forcing the tone, pounding into the keyboard with relentless fury, passing through piano passages with reckless indifference and kicking the loud pedal, that he was in agony, suffering with sore fingers, aching arms, weak nerves and worn muscles. Had I known that the performer was undergoing such tortures I should have, at once, given the reasons and apologized to the public for him.

Most certainly.

But I did not know this until I read in his testimonial that such was the trouble, and that also proved to me that the Steinway piano could not have been at fault, particularly as he played subsequently upon the Weber just as he had played upon the Erard and the Steinway—same pounding.

His playing upon these three pianos—three entirely different pianos—different in constructive plan and principle, different in method of structure, different in detail and workmanship, was exactly the same playing, piano playing I utterly reject and which I peremptorily denounce as degenerate and inartistic; piano playing, which, Paderewski says, comes from sore fingers, aching arms, weak nerves and worn muscles.

The Ethics.

What are we going to do with our critics? It is a very serious matter. Their approval of Paderewski's playing, playing done under the torture of physical agony, is concomitant with an agreement to crush the finest fabric of our American artistic industry, the industry that has elevated us so materially in the estimation of the European art world.

I have been asked very frequently during the past few years what my object was in breaking into the scheme that takes European pianists to America to exploit American pianos. I think this article will help to clarify the minds of my interrogators. It is not a personal question, for most of the European pianists visiting America are artists in the true sense and a great fund of piano playing material has been collected in America through their tours and their performances.

But there are two highly significant points bearing upon this question that must appeal to Americans and to American piano manufacturers.

The first point is: Are we not in duty bound to support our own American pianists, most of whom are pupils of the very masters who instructed the European pianists?

The second point is: Can our American piano manufacturers afford to place the destiny of their reputations and their future and the value of their plants in the hands of foreigners who, at any time, are apt to change their allegiance, as the history of the case proves, and purely for money only?

These are the two solemn questions every man and woman should ponder over when discussing this piano playing system. The American pianist is relegated to a most inferior position through the custom and fashion of bringing foreign pianists to America to exploit, for cash, the American piano. These same foreign pianists cannot make any money out of foreign piano manufacturers—so little that it cannot support them. The American pianist, although having studied with the same European masters who instruct the European pianist, is doomed to a career that offers no opening for life. The result must be a gradual decline of interest in the better class of pianos which are sustained only through the study of piano music of the highest type. It seems to me that this discouragement of the American pianist through the selection of the European pianist for the exploitation of American pianos has already produced a very sad effect upon the development of piano playing in America; if continued, people will gradually lose interest in artistic American pianos because they will not be discussed; there will be no American piano artists left to discuss the question and the American piano manu-

facturer will be responsible for the defeat of his own plans and prospects.

Putting it on the basis of patriotism is a futile effort. Nobody in our country is patriotic in music. We have the most unmusical National Hymn ever composed—the "Star Spangled Banner"—a most hideous choral song, and we will not abandon it, because we do not feel its antipathetic effect upon our deadened sense of rhythm. As long as we can endure that song we can stand anything in music. I am not appealing to the piano manufacturers on a patriotic basis; I put my appeal to them regarding the ostracism of American pianists through the engagement of foreign pianists on a purely business basis. No American pianist, no fine American pianos. Constant influxes of European pianists, no American pianists, hence no fine American pianos.

The other point rests on the danger of placing the destiny of the American piano manufacturers' reputation in the vacillating and commercialized hands of the European pianists, and that is also interesting.

Commercial Pianists.

The conduct of Paderewski and Rosenthal and d'Albert and many other pianists in transferring their "allegiance" (as if they ever had any conception or desire for a conception of that idea) from one American piano manufacturer to another or another still, did not rouse our firms to any combined action on this dangerous aspect of the European pianistic proposition. Paderewski's testimonial to the Weber's, however, is a direct attack by him on the Steinway piano, after he had earned about one million dollars playing the Steinway. His sore fingers, aching arms, weak nerves and worn muscles were, according to this Weber testimonial, the result of playing the Steinway in this country before playing the Weber. He played poorly because he played the Steinway. At least, that is the sum and substance of the Weber testimonial.

Now, then, I stated at the time that he played poorly. I did not know why, but I knew that it was poor piano playing. He tells me, as he tells it to the world, that I was right and he gives his reasons for his poor playing—the sore fingers, the aching arms, the weak nerves and the worn muscles. I therefore was the one competent public judge in New York who gauged properly his playing, although I was ignorant of the cause.

Being therefore the acknowledged competent judge of his playing, as I was when he first appeared in America and when I declared him to be a remarkable pianist, I am capable of stating further that when he played the Weber piano in America recently he played just as poorly and as unsatisfactorily as he did when he played the Steinway, and that, therefore, it could not have been the piano that should be made responsible for his very disagreeable performance. It was just as bad when he played the Erard, just as poor playing—so far as it impressed me, the one judge endorsed by Paderewski himself. I say that for me Paderewski could not play the piano, be it a Steinway, a Weber or an Erard. Hence no piano can be held responsible for the shortcomings I heard and observed, and according to Paderewski's own letter to the Weber Piano Company I must have been the sole competent judge of his playing without even knowing the cause of his defective performance.

I repeat, therefore, as the judge selected by his own letter, that it is not the piano; it is the playing which is defective. I do not suppose that there can be any preference beyond the combined testimony on this subject of Paderewski and myself.

BUT—and here is the tremendous significance of this question—Paderewski wrote his letter totally unconscious of the endorsement it constituted of my opinion; he did not realize that when he wrote that testimonial for the Weber he was admitting what I claimed. His one motive in writing that letter was to excuse his poor playing of the season before by making the Steinway piano responsible for it, and knowing that competent judges knew, as well as he knew, that his playing was defective, he sought his apology by attributing his physical and nervous breakdown on the piano to the piano he was playing. With that engrossing idea in his mind he lost sight of the far greater question that was pending in his testimonial—an apology for his poor playing previously—and he fired his broadside at the Steinway, the piano upon which he played to the tune of a million dollars—in America.

Can the American piano manufacturing industry take such

chances as this Paderewski case illustrates, to place its reputation in the hands of these foreigners? If the American people really believed Paderewski, the Steinway business would have had a mortal blow on the day his testimonial—so called—to the Weber was published. As, however, our people know that these testimonials are merely commercial transactions, the testimonial harmed neither Steinway nor Weber, nor did it do either firm any good. Yet that is not the point of the discussion. It is a question of motive and a question of mutually destructive rivalry with the use of an imported influence as the means of the warfare.

Will the people of America continue to pay to hear pianists play the piano publicly in order that their services can be utilized to defeat competition when the motive is the destruction of competition and not the advancement of music? Paderewski, after having made a business arrangement with the Weber Company (after having made a million dollars with the use of the Steinway piano), goes to America to play the Weber piano and utilizes the transaction not to advance piano playing in America, but to apply the prestige he gained through the Steinway piano to deal the firm of Steinway a deathly blow by attributing to that piano the fault I discovered in his playing and which I exposed and which he now admits to be true; he attributes this to the Steinway piano, although he played just as faultily, just as disagreeably, just as brutally on the Weber as on the Steinway piano.

Who is safe, whose industrial piano plant is safe, from such attacks if this kind of a scheme can be made successful? The Weber Company runs the same risks the Steinway house has undergone, and the Knabe house in the case of another European pianist. It is not the question of one or two piano houses; it is a question for the piano industry, the American musician and the American people to decide. Paderewski and Rosenthal disposed of their services (just as a camel driver in the Sahara disposes of his services) to the Weber Company. But not as fairly, because it was understood that, after having made their successes on the Steinway piano in America, their testimonials could be used by a rival house not only to build up its reputation with Steinway material—for Paderewski and Rosenthal are, or were, Steinway material—but to injure the Steinway reputation, as Paderewski does it with his Weber testimonial, if any sane person believed him. Those are the vital points to be considered. These are the menaces that lurk in the present method of engaging European artists to exploit American pianos in America.

The fact that in a general sense no intelligent American, no American pianist, no American musician for one moment assumes that what Paderewski states in his testimonial is true, does not alter the proposition, no matter what Paderewski himself may believe. The attempt is made to injure the Steinway industry. The European pianist does the trick. Can such a thing be tolerated?

The Fingers and Arms.

While I am obliged to Mr. Paderewski for proving that I had the discernment to understand his piano playing, and while I am proud of the fact that I was about the only one in New York discussing such problems in print who had the courage to announce his convictions, I must take issue with him once more. I do not believe that any man with sore fingers, aching arms, weak nerves and worn muscles could punish any piano so thoroughly as Paderewski did the Steinway, Erard and Weber pianos, and while he may have felt mentally "sore" in doing all this pounding on the pianos, I could not admit that there was any muscular soreness. It was probably nervousness, due to the recognition of certain necessary defects in the matter of technic, for I still bestow upon Paderewski the knowledge of what should be done with piano composition if one has the touch and the technic to control the keyboard. Rosenthal controls the keyboard. But last season I failed to get any pleasure out of the touch. That may have been due to the piano; it may have been due to his interference with the piano, for Rosenthal at times doctors up his pianos. If he does not do it with other pianos he did it with the Weber in America, in one instance at least, fooling with the action mechanism and pitch on the stage even up to an hour before the performance. Not being a practical piano workman he may have interfered with the touch of the Weber.

But Paderewski could not have played well at all if his play-

ing of the Steinway had brought about sore fingers, aching arms, weak nerves and worn muscles, as he says. Even if this were so, it is no compliment to his discernment to have gone before the public in such condition, and it proves a complete disregard of the fine ethical distinctions of life to attempt to injure an art product subsequently by means of which an artist has made his wealth and his reputation. Paderewski evidently does not esteem the amenities of existence when he attributes to the Steinway piano such faults of construction, particularly when he makes the charge in delivering to another piano manufacturer a testimonial given after the completion of a tour for which the latter had hired him—for that, in effect, was the nature of the transaction. This hiring of foreign pianists by American piano manufacturers being the custom, Paderewski is no more to be blamed for hiring himself out than is Rosenthal or any other man hired for a specific purpose. I refer, when I speak of hiring, to the understanding that the pianist is to play publicly on the piano made by the hirer and that a testimonial is subsequently to be given in which the piano played by the hired man is to be complimented by him, just as Paderewski says the Weber Company insisted upon getting, when he wrote his testimonial on his sore fingers, his aching arms, his weak nerves and his worn muscles—poor fellow. Paderewski must follow the custom. But he had no moral right to attempt to injure the Steinway. That the attempt naturally had to fail is not due to Paderewski neither does it remove the motive. Neither does it make the Weber a Steinway except that he played equally as bad on both, which is a much better testimonial for the Weber piano, when I say this, than Paderewski's testimonial is. The Bechstein action in the Weber piano could not save it. It had to take the Paderewski system just as Erard's and Steinway's did, except that I felt when I listened to the performance that Paderewski was more nervous than ever while he was playing it. This must also be attributed to the novelty of the sensation. But it was the same old system.

The Pianos.

After all, it is not the pianist and it is not his testimonial; it is the piano that tells the tale. Every piano man of experience; every piano expert, every pianist of standing and every musician knows what a fine piano is when he hears or touches it, and all this bartering with artists does not affect such judgment as it is known to prevail in the inner musical life of America, that life which the German calls *tonangebend*—tonegiving. These are the people—the experts and musicians—who establish the standing of the great pianos of America, and that standing must be based upon merit—merit absolutely. Paderewski can give an advertising testimonial to any of a dozen piano makers; it will not affect that question unless that testimonial agrees with that judgment, particularly when the use of the testimonial in the piano trade is so well known as it is.

What chances for development would other artistic pianos of America have, how could any capital ever be attracted to them, if any European hired pianist could come along and, with a testimonial, damage reputations such as the Steinway or the Knabe or any fine piano?

And that is the reason why these articles have appeared for a year and a half in these columns.

The scheme had to be explained to our musical people in order to exhibit its naked commercialism and to make useless any attempt to injure American high grade piano making art. When Paderewski hired himself as a piano demonstrator it was his business; but when he went further and attempted to attribute the defects I exposed to such a product as the Steinway piano, on which he himself had earned a million dollars in America, a halt had to be called in behalf of decency and protection.

If ever I get time I am going to expose how pianists gave testimonials on 65 note fake and fraud rolls and how they sold their souls for a few dollars. I have not the time just now; but I do know that the 65 note roll is a fraud and I do know that no one who declares it artistic can ever inspire me with his or her playing. I do not believe such people can be honest with the art of music, and that settles it so far as I am concerned. Commercialism in art is essential to an artist's success in the twentieth century, and to play for money is the proper and only course to pursue, and no one can feel envious of Paderewski because he

THE TESTIMONIAL OF PADEREWSKI BEFORE EMASCULATION.

**PADEREWSKI to
The WEBER PIANO CO.**

To the WEBER PIANO COMPANY:

New York, May the 4th, 1938.

Gentlemen—It seems to me superfluous to give you in writing my appreciation of your instruments. Practically you do not need it. I have been playing the Weber for seven months in this country and this fact alone proves more than anything which could be said or written. Whatever "disinterested" detractors may object to, had I not found in your pianos a perfect medium for my art I would have never played them in public.

But you insist upon having my opinion. So let me say this:

For the first time I do not feel tired of piano-playing after a long concert tour. I gave during the season ninety-three performances and my fingers are not sore, my arms are not aching, my nerves and muscles are as strong and fresh as on the day of my arrival. This is entirely due to the supreme qualities of your instruments: positive perfection of mechanism, exceptionally easy production of tone, its beautiful singing quality, and, in spite of it, its marvellous clearness.

There is an unquestionably great progress in piano-playing among the American public; there must be a progress in piano-making. You have realized it. The public will not fail to recognize your merit.

Most sincerely yours,

I. J. PADEREWSKI.

The Weber Piano Company

AEOLIAN HALL

362 Fifth Avenue, near 34th St., New York

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Write for Special Catalog Description of New Weber Models.

THE WEBER PIANO COMPANY
AEOLIAN HALL
362 Fifth Ave., near 34th St. New York

No. 2.

THE TESTIMONIAL OF PADEREWSKI ON ANOTHER PIANO, GIVEN SINCE, ANNIHILATING ALL PREVIOUS TESTIMONIALS, AS IT IS UNQUALIFIED AND REFERS TO PREVIOUS PIANOS.

ERARD**THE NEW OVERSTRUNG
PIANOS****ERARD**are so perfect that
Paderewski writes**ERARD**

"THIS NEW MODEL OVERSTRUNG
ERARD IS THE MOST BEAUTIFUL-
TUNED PIANO I EVER PLAYED ON
DURING MY WHOLE CAREER."
July 7, '08. I. J. PADEREWSKI.

ERARDErard Pianos.
From £50, net cash.

Deferred payments.
Catalogues on application.
18, GREAT MARLBOROUGH-STREET,
Regent-street, London, W.
No. 3.

made a million dollars playing the Steinway piano—unless it be some little puny pianist who tried to do the same thing and failed. To sell oneself for money, however; to go outside of the function and publicly to declare a fine product faulty and to endorse a fake musical proposition, is contemptible and I will prove it to be so, if I have not done so already, just as I proved with Paderewski's own admission that his bad playing upon the piano is admitted by him when he attributes it to something—no matter what it may be. To attribute it is to admit it, and that was all that was necessary to make up my case. Never mind the cause. I only dissected the effect. The cause was there and Paderewski explained it.

Physical Proof.

After this explanation, there is no necessity for me to call attention to the three testimonials published in connection with this article.

No. 1 is the original testimonial issued by the Weber Piano Company last Spring before the departure of Paderewski for Europe.

No. 2 is the modified advertisement published by the Weber Piano Company within the last month. It will be seen by a comparison that asterisks take the place of the very statements that I refer to in this article—the admission made by Paderewski, the virtual endorsement of my opinion of his playing. The manufacturers of the Weber piano must have come to the same conclusion that I did, otherwise they would not have put asterisks in the place of the statements which I have referred to as the essential and emphatic points to be considered in this matter.

Testimonial No. 3 is a testimonial given by Paderewski to the Erards since he wrote the testimonial to the Weber piano.

A study of these three testimonials shows to any intelligent mind how this whole scheme is worked and how the American piano manufacturer, after all, becomes the victim finally. It is very well known how the piano trade or any trade handles subjects of this kind. In a piano warerom where the Weber pianos are sold, a great display and much effusiveness are exhibited when any one is supposed to be a purchaser for a Weber piano, because the firm is in possession of the testimonial of Paderewski which can be shown in order to influence the sale and prevent the prospective purchaser from going elsewhere, but the competing piano houses in every city of this country who now will have possession of this Erard testimonial, will defeat and neutralize many sales of the Weber piano, and, of course, the competitors of the Weber piano would see to it that this Erard testimonial is distributed properly, if that has not already taken place. These are customs prevailing in the piano trade, as they prevail in all trades. The pianists know all about this. They are themselves very close to the business management of the piano manufacturers whose pianos they endorse, and they know all about it and write their testimonials, to a certain extent, under the influence of the manipulation of the manufacturers themselves. Paderewski, therefore, knew very well when he signed the Erard piano testimonial in London, since having signed the testimonial to the Weber piano in this country, that this Erard testimonial could be used to defeat the sale of Webers in this country, because, after all, if Paderewski, when he plays in this country, does not play the best piano in the world, he has no value to the manufacturer. In every case it must always be the best piano in the world. Paderewski, therefore, conscious of the fact that this Erard testimonial will be used against the Weber even in England, where the Weber house is represented through its association with the Aeolian Company, which has direct associations in London—must know that the testimonial given by him to Erard will injure the Weber, although to no extent or no degree as compared to the damage worked in this country. The American houses which have friends or branches or associates in London, immediately must have sent the Erard testimonial to their friends and associates in this country, and, therefore, what was stated in this paper last week in reference to the danger that lurks in these transactions is already established as an actuality in this very issue of the paper today.

It was stated last week in THE MUSICAL COURIER that the piano manufacturers who were dealing with these European piano demonstrators were endangering their own property by placing it virtually in the hands of these people, and here we have the evi-

dence to prove it. Here is the Erard testimonial fresh from the press and of a later date than the Weber testimonial.

What object is there in spending money on this thing? What object is there in demanding that this nation should pay tribute to piano manufacturers by purchasing tickets to hear foreign pianists play on pianos for which they are already paid to play? Why should any one spend \$1 or \$2 to hear a pianist for the purpose of helping him along and enabling him to get much more out of a piano manufacturer than he ordinarily would, in order to finally publish a testimonial that such a piano he played is the best in the world, when he is already prepared to sign another testimonial stating that another piano is the best in the world. All these processes are useless and they represent a kind of a theory that the public is an easy victim to such advertising schemes. I do not believe it. I do not believe that the Steinway piano ever could have been helped by Paderewski if it had not been the Steinway piano, and it did not require Paderewski. It does not require

him today. I have not heard anything about Steinways suffering any in their business because Paderewski does not play the Steinway piano, because he plays the Weber piano and has given a testimonial to the Erard and is ready to give other testimonials.

This traffic in testimonials is the most degrading of all phenomena. Nothing equals it. To think that these men go around selling their testimonials for the purpose of having testimonials issued which they sign under a business proposition for so much money! What is the object of studying piano if it is to end in a commercial transaction of that nature? And then the most charming feature of it all is that these people actually pretend before the public that they are artists and that they are working for art for art's sake. The huge joke that is thus perpetrated, and to imagine for a moment that the people of the United States have not the sense of humor to see through it! They have enough sense of humor to support this paper to help them see through it. That cannot be denied even if it is a joke. BLUMENBERG.

NULLIFIED COPYRIGHT.

(Sixth Article.)

A Communication and a Reply.

The following letter has been received by THE MUSICAL COURIER:

NEW YORK, November 19, 1908.

To The Musical Courier, New York, N. Y.:

We have read with much interest the various articles on "Nullified Copyright." The arguments advanced therein are claimed to be made in the interest of "American Composers." They may be well meant, but they are fundamentally wrong.

The American composers are not suffering from the competition of imported copyrighted editions, but they are suffering from numberless editions printed here of compositions for which the composer gets nothing.

Theoretically, the American music dealer ought to be the sole distributor of musical works issued by publishers who have acquired them by an honest barter from the composers. Practically the American music dealer interests himself in the sale of mechanical musical instruments for the contents of which the composers get nothing. Whatever interest is taken by the dealer in the sale of musical compositions is confined to the compositions for which the composers also get nothing, because he can buy these cheaper than copyrighted compositions. The dealer is not to be blamed for this. It is a defective copyright law which has created this situation, but the American composer is the sufferer.

The competition by compositions unprotected by copyright will be increased enormously if musical compositions should be subjected to the manufacturing clause. Many musical works issued in Europe now are not even registered, much less will publishers get them up here if such is demanded by law.

The publishers are, after all, only the commercial agents for the composers, and cannot be expected to interest themselves in what is offered them or to invest money and labor unless they control what they invest in, nor are exposed to the competition of unprotected compositions. It is a simple business proposition.

There are people who are against all granting of patents as well as copyrights. We do not propose to argue with them, but as long as inventors, authors and composers are to receive a remuneration by civilized nations for the benefits which mankind has derived from their labors, the main point should be to arrive at a sensible business arrangement under which the remuneration is paid.

The Berlin Copyright Congress is attempting to bring this about, and we sincerely hope that the Government of the United States will join, in this respect, the civilized nations of the world, and will not put itself on the level with semi-civilized countries like Russia, Turkey, and others.

Socialists and the anarchists, who cling to the coat tails of the former, are dissatisfied with existing conditions, and are much disturbed about the correct ownership of property. Although a government by socialists and anarchists would result in an absolute pandemonium, there are, nevertheless, very estimable gentlemen who do not hesitate to endorse socialistic and anarchistic principles whenever they enter the discussion of copyright property.

J. Spencer Curwen, of London, England, has sent to the members of the House of Commons a circular in which he protests against lengthening the term of a composer's copyright protection. This is one of his arguments: "The interest of the public is against copyright. Protect a book or a piece of music, and the price keeps up; set it free, and the price comes down."

Of course, the price of any property will come down whenever it is "set free." The prices may be safely left to competition. Publishers and composers are subject to the laws of competition like everybody else.

As to the position of the American music engraver and printer, they are fully aware of the advantage of printing

one edition after the other at an established price, if the composition is copyrighted, but they are constantly called upon for estimates whenever a publisher wants to undersell a competing edition. The former establishes a fair price, but the latter means a cut price.

"Wherever you hear song you can safely rest; bad people have no songs." This is an eternal truth. The composers deserve much more consideration than inventors.

EDWARD SCHUBERTH & CO.

We are surprised and amazed that a house with the established reputation that E. Schuberth & Co. is credited with should make such a puerile and weak plea as the foregoing, for the retention of the tremendous discrimination which we have shown has all but crushed out American creative musical art.

It is the most rambling and incoherent communication we have ever received, and must be taken as the strongest proof and confirmation of the existence of the deplorable conditions we have been describing, for it must be obvious to the most casual reader that if one of the principal beneficiaries of the nullification of our copyright law, in such an evidently labored attempt, cannot find a single misstatement of fact in our articles, and, cuttlefish like, after the single assertion that we are "fundamentally wrong" (which remains an assertion, as E. S. & Co. do not attempt to question any of our facts), strays into remote subjects which have no bearing whatever on the question of the nullification of copyright, in a palpable attempt to befog the issue.

We wonder that Edward Schuberth & Co. can have the hardihood to reiterate such a thoroughly discredited and exploded argument as is the statement that the mechanical reproduction of music injures the sale of the printed edition. Do they not know that music publishers themselves have furnished documentary evidence of the falsity of this statement? Do they not know that statistics of the sheet music trade give the lie direct to such an argument? What has this to do with the conditions described in the "Nullified Copyright" articles, anyway?

Since June 26, 1908, THE AMERICAN MUSICIAN has, in the most thorough manner ever conceived and carried out, ably and exhaustively treated the subject of copyright. So valuable, convincing and instructive have been these articles on copyright that a number of lawyers interested in copyright have become subscribers to that paper. We respectfully suggest to Messrs. E. Schuberth & Co. that they procure the back numbers of THE AMERICAN MUSICIAN, and we venture to assert that they will discover copyright facts which will convince them, as it has many others, that *mechanical reproduction of the sounds of a musical composition, whether copyrighted or not, can never be made the subject of copyright protection in the United States of America.* Therefore, it is immaterial what conclusion is reached by the Berlin Copyright Congress upon this question.

THE AMERICAN MUSICIAN has guaranteed to furnish a practical plan by which the composer's idea can be protected from mechanical reproduction, and it has announced that it will lay this plan before

its readers as soon as it has prepared the way by removing the many and glaring misconceptions of the trade antenat copyright.

The only argument (if such it can be considered) in Messrs. E. Schuberth & Co.'s communication, is the labored attempt to show that it is the competition from the foreign compositions in the eminent domain, which are reprinted in this country, which create the condition we have been describing in our nullified copyright articles.

It requires very little argument to dispose of this idea. Previous to 1891 all foreign musical compositions were in the eminent domain and could be reprinted by any one wishing to do so, and nearly every publisher of any importance issued his own edition of these foreign reprints, which were sold at a low price on account of the competition thus established. There were no agents of foreign publishers pushing these compositions by inducing singers, pianists, choirmasters, band and orchestra leaders, theater and opera managers, and others to have them performed in public, because of the very obvious fact that no one had a monopoly, and for this reason American publishers devoted all their energies to the exploitation of the copyrighted works of American composers. After 1891 a marked change made itself manifest, which has increased with tremendous cumulative strides, until at the present time nearly all publishers of high class music have become the active exploiters of the foreign composer and have crowded out the American composer almost completely.

It will thus be seen that the competition which the American composer has to meet from foreign compositions in the eminent domain which are reprinted in this country is a negligible quantity. It is the cementing of the whole trade into a huge machine held together by the iron bands of self interest for the exploitation of the work of the foreign composer that has crushed and almost wiped out the American composer.

But even if we are wrong in this argument, Messrs. E. Schuberth & Co. say that the effect of placing music in the manufacturing clause would be that the foreign publisher would not go to the expense of an American edition, and that, therefore, the works of the foreign composer would be "set free."

We can see two tremendous advantages to this country if this be true. In the first place, very few, if any, of the foreign editions of these "free" publications would be imported, and the editions sold here would be American editions printed from plates made by American engravers, printed by American printers, etc. Second, the American music buying public would profit by being able to buy such "free" editions at a saving of perhaps 75 per cent.

We greatly doubt the truth of Messrs. E. Schuberth & Co.'s statement, however, that the foreign publisher will relinquish his right to copyright protection in this country if he is compelled to live up to the requirements of our copyright law by producing an American edition printed from type set within the limits of the United States before he can

secure a copyright here. Our reason for doubting this statement is that the *United States as a market for the sale of music is greater than all the other markets combined*, and we think that the foreign publisher would think twice before shutting himself out of the best market in the world for his product, although it would not make a particle of difference to the American people if he did so foolish a thing.

Messrs. E. Schuberth & Co. are particularly unfortunate in their argument concerning the American music engraver, by which they attempt to prove that it is better to let the foreign engraver do the work upon the music sold in this market than for the American music engraver to do the work at a cut price, a proposition the truth of which we imagine it will be rather difficult to convince the American engraver of.

By the testimony of one of the most prominent music publishers in this country we shall now show that Messrs. E. Schuberth & Co., when they state that American music engravers are obliged to accept a lower price for engraving plates for an edition in the "free" domain than for work of the same character done upon a copyrighted edition, is not true in any particular.

B. F. Wood, of the B. F. Wood Music Company, Boston, Mass., when before the joint committees on patents of the Senate and House last March, made the following statement:

My business is not affected by the mechanical instruments. We publish many works of a classical nature. There is no copyright on them. There are many editions on the market, and if I have a new edition, how can I get in? The only way is to have a better edition than the other fellow has. *That is why we want the best engraving.*

It would seem from the statement of Mr. Wood that the editions reprinted in this country of music in the "free" domain are printed and prepared with far more care than copyrighted editions are and at far greater expense, higher prices being paid for plates and printing, according to bills put in the record by him.

At this point it might be well to remind Messrs. E. Schuberth & Co. that a palpably false statement always injures, boomeranglike, the person or cause making use of it.

We are inclined to think that if Messrs. E. Schuberth & Co. had set forth their real sentiments when they penned that last line, in which they state:

"The composer deserves much more consideration than inventors."

We think the line would read:

The composers (and their assignees, the music publishers) deserve, etc.

Now, Messrs. E. Schuberth & Co., try to separate yourselves from your evident self interest in this matter long enough to answer truthfully and honestly the following questions:

Do you know of any good reasons why you, as the publisher of foreign productions, should have an advantage of more than *twenty thousand per cent.* over the publisher of works by an American?

Don't you think that, after having enjoyed the most astonishingly huge trade discrimination in your favor that the annals of international trade history furnish for more than seventeen years, that common decency and fairness ought to make you willing to give the poor American citizen a show?

Do you think that the upbuilding of foreign musical art is of such great and transcendent importance that we should continue to build it up at the complete sacrifice and expense of our own musical art and its attendant industries?

Do you deny that there is a discrimination of more than *twenty thousand per cent.* against the works of American composers?

If so, what proof have you to submit that there is no such discrimination?

In conclusion, we invite you to point out any misstatement of fact that you may be cognizant of in

our "Nullified Copyright" articles, but in pointing out such misstatements, something more than a mere assertion on your part is necessary; for instance, when you state that our "Nullified Copyright" articles "are fundamentally wrong," and then make no attempt to demonstrate the truth of the assertion by submitting any facts or figures, you simply make yourselves ridiculous. Facts are stubborn things and cannot be refuted by mere assertions.

Upon the principle that you cannot be wrong in every statement you have made in the above communication, we are willing to admit that what you say about "socialists and the anarchists" may be true so far as we know, although we must confess that we do not perceive what bearing, if any, that has upon the question at issue.

It should be understood that while this paper advocates the advancement of Americans as composers, performers, singers, artists generally, and seeks in every possible manner, compatible with proper journalism, to advance those interests, it does not follow that when Americans sing out of tune and when Americans compose trashy works and when Americans play without feeling and musical instinct and discretion, that this paper is to endorse them. We do not propose to approve of anything simply because it is American. Therefore, it seems to us that an American woman who cannot act and cannot sing should not expect the support of this paper simply because she is notorious in Paris on account of her life there, nor another American woman expect support from this paper because she is an American and has been called on or has been visited by the family of a Crown Prince and sings out of tune and cannot act. Neither of these two well known facts establish musical authority either as a singer or player or composer. This paper does not approve of the methods employed to exploit these Americans; it should be understood so, and it is so understood. The same thing refers also to the Hadley composition played at the Philharmonic on Saturday. There is no ground whatever for performing such a work here, immature and concocted by a combination of material that has been used for a half a century by composers of all kinds. Hadley's success as the recipient of a first prize by the Paderewski jury was a setback to the young man, for the jury, which was composed of men some of whom could not write a fugue subject, is the laughing stock of the country and has been so completely subjected into passiveness that it cannot go on in its duties as it should. One John Berlioz Rice, Jr., put the quietus on that institution. Hadley should show us what he can do if he is a composer by writing something original, which has not been done up to date, and because he is an American composer it does not mean that he is original—not with this paper. He must *do* something as an American.

GATTI-CASAZZA gave a very dignified interview to the New York Times last Sunday, wherein he expressed sober and thoughtful opinions of our opera institutions and our opera-going public. In contradistinction to the interviews formerly given out here by Conried, the personal pronoun "I" appears only six or seven times in half a page of printed matter attributed to Gatti-Casazza.

It is exactly 149 days to the close of the musical season. For 1909-10 many novelties are promised and no doubt it will be the busiest and most brilliant musical season in the annals of the metropolis.

"THERE is no reason why every one should not sing," says Prof. Hallock, of Columbia University. On the other hand, there is no reason why every one should.



Ma foi! Il est une sehr busy season! Ever since I studied the Godowsky transcriptions for review I've been trying to write in three languages at once. So far, literary counterpoint has been confined almost solely to the style of Henry James.

In an interview given to the Century Magazine Paderewski explains his oft quoted remark that Brahms' piano music is "all treble and bass." This is Paderewski's intelligent analysis: "When I said that, I was thinking of a curious feature of his ecriture, his mode of writing for the piano. A sort of atavistic freak of nature, a hereditary trait, made him abuse the bass. His father, you know, was a contrabassist, and through his infancy he heard constantly the dum, dum, dum, of this instrument. Later, I suppose, an unconscious reaction made him try for contrast, and go to the other end as high as he could; and so in some things it is all the very low and the very high, without any middle at all. This is the case in some of his song accompaniments. At some cradles, you know, the angels stand; but at others it is the contrabass!" It is a good argument and a logical one, this question about Brahms' paternal parentage, and gives a deep insight into certain matters which we did not understand before. We know now, for instance, why Beethoven's music is so manly. His father was a man. Schumann's father was a bookseller, and that is why Robert always numbered the pages in his compositions. Wagner's father was a police official, and that accounts for the brass buttons on much of the son's music.

Godowsky would be interested also in the young lawyer of this town who is able to whistle a scale downward at the same time that he sings it upward. And he can do it either before or after visiting a musicale.

The appended poem should suggest something to American girls who have studied in Europe without setting that staid and solid place on fire:

There was a young lady of Beverley,
Whose friends said she sang very cleverly;
"She'll win great renown
In big London town,"
Said the good, true folks of Beverley.

But in London this lady of Beverley
Had all her best notes fall but heavily;
And when this she did find
She said, "Never mind,
They still think me a songbird at Beverley."

Edward Tak, the concertmaster of the Pittsburgh Orchestra, is pronounced Tack in that town. He also is pronounced an excellent violinist. However, that is another story. The name of the new Dutch concertmaster led a Pittsburgh paper to remark: "It is a safe guess that Paur won't sit on him very hard."

And speaking of sitting, it interested me to note that Paur still carries out his former custom of keeping his first and second violin players standing during the entire concert.

Here are some descriptions of the "corno di bas-

setto" given by examinees at a recent musical examination:

1. An instrument used by the basses.
2. A kind of low clarinet in the shape of a metal bell.
3. A kind of bass fiddle.
4. A bass horn for the libretto.
5. A deep bass cornet, or kind of cornet flute.
6. It consisted of two basset horns.
7. It was an orchestral composition, chiefly to introduce the basset horn. Owing to the weakness of the libretto it was one of Mozart's finest works.

■ ■ ■

More examination gems reach this desk from London, where they were published in the *Musical Times*:

Senza sordini. Without sordidness—that is, the music is not to be played or sung in a dull manner.

Suspension. The music is to be suspended.

Schumann's Works. "Paris and the Peri," also "Faust's Walpurgisnacht."

Mendelssohn wrote "The Last Waltz" while in Wales, as he was very fond of dancing.

Mendelssohn generally writes in sharps, and he is particularly fond of chords.

Schumann's music is especially noted for the rippling vivace style, rippling, running music for the treble, and slow, firm bass work. His music generally consists of flats, or written in a minor mode.

■ ■ ■

This one even outdoes Godowsky:

Piper—The varra pest music I never heard whatever was down at Jamie MacLauchlan's. There was fifteen o' us pipers in the wee back parlor, all playin' different chunes. I thoct I was floatin' in heaven!—Punch.

■ ■ ■

When Mary Garden was interviewed recently regarding her reported engagement to a Montenegrin prince residing in Paris, the prima donna said: "I don't believe it. I had my hand read by a Hindoo palmist just before leaving the other side, and he told me I was not to be engaged again for two years."

■ ■ ■

Publisher—There are several things about your composition which suggest Beethoven.

Composer (delightedly)—You think so? What are they?

Publisher—The pauses, the notes, and the sharps and flats.

■ ■ ■

Fashion Note.—"Among those present at the Metropolitan Opera opening on Monday night was the editor of 'Variations.' He wore a white, stiff bosomed shirt, adorned tastefully with two pearls. His collar was a high E. & W. of the latest design, tied with a self made bow of thin but high class cambric. His dress suit was pressed neatly. The shoes were button patent leather with kid tops. He checked his handsome overcoat, but retained his silk hat as he entered. Muttering an expletive, he pushed open a swinging door and entered the hallowed temple of music."

■ ■ ■

In "Tiefand" she had a success d'Estinn.

LEONARD LIEBLING.

How many great women pianists has the United States of America? According to announcements in the daily papers the greatest woman pianist of this country, reputed to be a pupil of Anton Rubinstein, died in Chicago last week. The name given was Rosalie Magnussen Lancaster. Do any readers of THE MUSICAL COURIER know anything about the deceased lady's musical accomplishments and artistic standing? One paper said she was "great" thirty years ago, or about the time when THE MUSICAL COURIER was born. As we cannot recall all the events of our babyhood we cannot give any

information about the late Mrs. Lancaster. Even the Tribune, which employs the so-called "dean" of the music critics, published the following news item last Saturday: "Thirty years ago Mrs. Lancaster, then Miss Rosalie Magnussen, was considered one of America's greatest pianists. She was a pupil of Rubinstein, in Vienna, and in her concert career in the United States attained high rank among musicians."

THE SUNDAY SUN OBSERVES:

Those who delve in the subterranean realms of musical politics must have been interested in the situation presented at yesterday afternoon's concert of the New York Symphony Society, when Gustav Mahler, one of the musical directors at the Metropolitan Opera House, conducted the performance. It is an open secret that Mr. Mahler is going to have an orchestra of his own by and by backed by some industrious persons whose principal aim in life just now appears to be the elimination of Damrosch activity from the orchestral world. Nevertheless, Mr. Mahler was conducting as a "guest" at the invitation of Walter Damrosch. Fortunately, this situation in nowise concerns the critical observer of musical affairs.

And because it in no wise concerns him, he promptly proceeds to print all about it. We were not aware that it had been settled for Mahler to have his own orchestra. When, where and how? Who are the "industrious" persons backing the alleged Mahler orchestra? Is not all that musical news of importance? Why does the Sun's critical observer hold back his important and exclusive information? Has he any object in doing so? Is he perchance also one of those who delves in the subterranean realms of musical politics? There is no disposition on the part of any one we know to eliminate the Damrosch activity from the orchestral world. We do know that there are a number of persons in this town who desire good orchestral music and who will spare neither pains nor money to get it, but they are not animated by any personal motives, and, if they are thinking of establishing a permanent orchestra here, no doubt they will retain the Damrosch activity if they think that it is the sort of activity which will secure and maintain good music. The issue is good music and not Damrosch activity. The Sun man should publish the names of the would-be Damrosch eliminators. That also would be news.

ANGELO NEUMANN, the famous opera director of Prague, whose death was recently falsely reported in various papers, is having a fight with Intendant von Huelsen, of the Berlin Royal Opera, in the *Tageblatt* and *Nordeutsche Allgemeine Zeitung*, of that city. Neumann complains that Von Huelsen has been trying to entice away members of his Prague ensemble. He wrote an article in a recent issue of the *Berlin Tageblatt* to this effect, and Von Huelsen replied in the *Nordeutsche Allgemeine Zeitung* as follows:

Director Neumann, of Prague, criticises me in a long article in the *Berlin Tageblatt*, claiming that members of his stage have received direct offers through me. The heading of the article in question, as well as the mention of my late father and predecessor, leaves room for no doubt that Mr. Neumann meant to direct his attack also against the president of the German Stage Association. I am personally not at all inclined to recognize in Mr. Neumann a competent judge of the correctness of my actions, and, moreover, it seems to me that the conceptions and utterances of this gentleman should be officially opposed, and that he should be informed as to his real position with regard to the German Stage Association. Therefore, I will bring up the Neumann case at the next meeting of this association and give the matter the widest publicity.

To this article Angelo Neumann answered:

The tone and form of his excellency von Huelsen's reply to me in the *Nordeutsche Allgemeine Zeitung* really relieves me from all further controversy. This much I desire to say, however: I have publicly made known cases in which Herr von Huelsen offered engagements to members of my theater who were still bound to me for a long period to come. I repeat today that I have indisputable proofs in my hands with which to follow up each individual case. As to Herr von Huelsen's assertion that he will place the matter before the German Stage Asso-

ciation, I will reply that this body does not represent "the widest publicity" which Herr von Huelsen refers to. It seems to me, however, that the public has a right to know which of us has acted properly and loyally. Therefore, I trust that the closing act of this affair will not be played merely behind the scenes of the stage association. Armed with documentary evidence, I await with composure the reply in detail of his excellency the General Intendant.

The foregoing is a dreadful affair, much more serious than tariff revision in America, the imperial succession in China, and the muzzling of Kaiser Wilhelm in Germany.

BERNARD SHAW, speaking from the London City Temple pulpit last month, made many Shavian remarks, but the one of special interest to musicians was this: "As compared with Bach and Mozart, Schubert was like a diet of Bath buns; but the works of the great masters are the only things that last you out. The average man cannot take his message direct from the great masters." Schubert seems to us to be a great master with a direct message. And the Bath bun comparison is better fitted to Bach, both as a truth and as an alliteration.

"WANT 'Salome' barred in Philadelphia" is the headline of a news wire from that city. Do they really mean barred or only bared?

SECOND WULLNER RECITAL.

Dr. Ludwig Wullner has sung here three times, two recitals and one performance with the Volpe Orchestra. The second recital was on November 25, and the exhibition of this program tells the story of his selections, the accompaniment on the piano being furnished by Conrad V. Bos:

Der Wegweiser, Aus Dem Cyklus: Winterreise (W. Müller),	Schubert
Gefrorene Tränen, Aus Dem Cyklus: Winterreise (W. Müller),	Schubert
Der Lindenbaum, Aus Dem Cyklus: Winterreise (W. Müller),	Schubert
Mut, Aus Dem Cyklus: Winterreise (W. Müller),	Schubert
Der Leiermann, Aus Dem Cyklus: Winterreise (W. Müller),	Schubert
Archibald Douglas (Fontane), ballade	Lowe
Auch kleine Dinge, Aus dem Italien Liederbuch,	Hugo Wolf
Ein Ständchen Euch zu bringen, Aus dem Italien Liederbuch,	Hugo Wolf
Wenn du zu den Blumen gehst, Aus dem Spanischen Liederbuch,	Hugo Wolf
Auf dem grünen Balkon, Aus dem Spanischen Liederbuch,	Hugo Wolf
Der Tambour (Mörke)	Hugo Wolf
Der Rattenfänger (Goethe)	Hugo Wolf
Epiphanias (Goethe)	Hugo Wolf
Der Asra (Heine)	A. Rubinstein
Totengräberlied (Hölty)	Chr. Sinding
Ein Weib (Heine)	Chr. Sinding
Schnsucht (Liliencorn)	R. Strauss
Das Lied des Steinklopfers (Henckell) (by special request),	R. Strauss
Cacilie (H. Hart) (by special request),	R. Strauss

It may be said that on this occasion Hugo Wolf was for the first time formally installed in New York as one of the great lyric poets of the past century, for the songs of Hugo Wolf were a revelation to the audience. The masterly and poetic style of delivery, the authority in diction, the fitting of the accompaniment to the delivery of the phrases, the rhythmic impulses and the power of the musical phrase, in conjunction with the text, were matters that were so forcibly brought forward as to, for the first time, give a comprehensive idea of what Hugo Wolf really means and what he really is as a composer and as an interpreter himself. All the other songs were equally as effective. Rubinstein's "Asra" must have also revealed itself in a new light entirely, the declamation bringing forward an entirely novel and distinctive theory in connection with that song which made one feel as if there should be a Rubinstein revival, for so many of his songs appear unmusical when not sung properly. The Sinding songs, particularly "Ein Weib," were tremendous in their dramatic effectiveness. Indeed, Wullner is a combination of lyric and dramatic forces that makes an impression so vivid as to become ineradicable. Nothing of the kind has ever been heard here, nothing with such intellectual control, with such exhaustion of technical detail. It is art in its highest sense in the direction in which it is exercising itself and it overawes the public. The more intensely we are interested in song, the more we are influenced by the great art of this man who, in conjunction with his accompanist, has worked out the problem of song recital to the utmost finish. The next Wullner New York recital is already virtually sold out, for his artistic support is now assured in this country.



What the Jury Thinks.



"Boheme," November 21.

The New York Press

The over strenuous and rather strident singing of Leonora Sparkes.

The Sun

Didur did not add much to the general effect.

New York Tribune

Farrar's vocal treatment of the part deserved the tribute which it evoked. Her Mimi had all the winning daintiness and allurements, the humor and pathos which were disclosed last season.

New York Tribune

Quarti acted and sang like an experienced artist.

The New York Press

Quarti's voice is not a manly one.

The World

Sparkes' characterization was as eminently heavy as her voice.

The Sun

Farrar was not in "good voice."

The Sun

Farrar was not in "good voice."

The Evening Post

Farrar plays the part of Mimi with much feeling, much originality, and her own exquisite qualities of youth and beauty. A great difference there is between Mimi and Butterfly, but in both Miss Farrar is most attractive and individual. In both she brings out the pathos of the parts strongly. It was touching to see her in the last act, when she kissed the little cap which reminded her of her happier days, the small belonging bringing home to her the sweet yet sad memories as animate things rarely do.

"Tosca," November 21.

The World

Eames, who has labored faithfully for half a dozen years to compass Tosca's character, may scarcely hope to reach the heights and depths of tragic import with which Ternina imbued it.

The World

Eames' Tosca is too much grande dame and her dramatic action at supreme moments is hardly convincing.

The New York Press

Caruso sang with effort and his voice lacked much of its native richness.

The World

Paterna gave a character sketch of the Sacristan full of effective dramatic detail.

The New York Times

Ananian, as Angelotti, was nervously and unduly melodramatic.

The Sun

She sang with plenty of voice and with the necessary vivacity.

The New York Press

Didur's resonant bass was effective in the music of Colline.

The New York Press

So far this season Farrar has not been at her best. To faults of singing last night she added exaggerated acting.

The Sun

He has little voice and less art.

The New York Times

He has a powerful voice.

New York Tribune

She revealed a pretty vivacity.

The New York Herald

She was in excellent voice.

The Evening Post

Farrar was in lovely voice.

The World

It's a pity that Farrar overlooks or dismisses common facts of life. When she tottered into the garret in the last act, to die in a few minutes of consumption, her cheeks were rosy and her eyes were roguish. The arrangement of pillows and covers on the bed not suiting her, she pounded and kicked them vigorously. While her half-starved, devoted artist friends pawned their clothes off their backs to buy medicines for her, she wore a smart pink brocade silk gown, with a cloak of green velvet bordered with fur, and a pink silk bonnet.

The Evening Post

Even Ternina, whom many looked on as the ideal Tosca, fell short of the splendid impersonation of the part seen and heard on this occasion. Not only has Madame Eames infinitely more of the personal beauty and charm which the rôle calls for, but her voice also is more beautiful; and it is at the same time saturated with the intense emotional expression this part demands.

The New York Times

Eames of late has imparted a Latin touch, a feminine fierceness, into certain passages.

The New York Times

His voice was just as powerful and as rich as ever, and just as liberally put forth.

The New York Press

Paterna left a good deal to be desired.

The New York Press

Ananian made a competent Angelotti.

The New York Press

Eames displayed her characteristic frigidity. In the glare of the footlights she is always placid. She performed last night, even up to the moment when she drops the crucifix upon the dead Scarpia, most decorously.

The Sun

Spetrino's conducting left much to be desired.

The New York Herald

The minor characters were well filled.

Lhevinne Recital, November 21.

The World

Lhevinne played the Rubinstein variations with much feeling for dramatic color.

The World

He gave a really remarkable exhibition of artistic piano playing. His work is unfailingly interesting and appealing to lovers of the instrument.

New York Tribune

When Mr. Lhevinne first appeared here, some seasons ago, it was his clarity of tone and his skilful control of dynamics that won him praise. Of late his persistent use of the damper pedal and what may be termed a general hardening of his pianistic style has lessened the pleasure of listening to Mr. Lhevinne, and his doings yesterday were not of a character to reinstate him in the esteem of the critical.

Metropolitan Sunday Concert, November 22.

The World

Kaschowska was not very effective against the tremendous volume of the enormous orchestra, and her voice was heard but indistinctly.

New York Symphony Orchestra, November 22.

New York Tribune

When played as it was by Damrosch and his orchestra this music (Berlioz's "Romeo and Juliet") discloses a vitality and power not to be gainsaid.

New York Tribune

The "Queen Mab" scherzo, brilliantly played, recalled the composer's description of it as depicting the "dainty little lady in her microscopic car, drawn by humming gnats at full gallop."

The New York Times

There are more than a few passages where Berlioz's melody maunders aimlessly in the manner familiar to those who know his music. And his lack of strength and originality in harmony is felt in them, as it is in most of his other music. The orchestration has much that is brilliant and effective; but Berlioz's orchestration is no longer an endless wonder to an age that has mastered more secrets of orchestral combination than he knew.

The Evening Post

Her action has gained in realism and force from year to year, and it fully reveals the gressomeness of the murder scene without overstepping the line between tragedy and yellow sensationalism. It was, altogether, a masterly achievement.

The New York Press

It must be acknowledged that Francesco Spetrino gave a highly creditable reading of the score.

The Sun

The small parts were all poorly handled.

The Sun

There was no great variety of color in the performance.

New York Tribune

It was not a very happy impression that he made upon his numerous hearers.

The New York Press

When he made his bow to New Yorkers a few years ago this young Russian sprang into immediate fame. His remarkable powers were fully recognized from the beginning. But Lhevinne has grown in artistic stature, and now he stands in the front rank of his profession.

The Evening Post

She sang the Liebestod from "Tristan" with fine dramatic feeling and with a plenitude of voice which was not in the least submerged by the huge orchestra.

New York American

The New York Symphony has yet to prove that it can play Berlioz's music as it should be played.

New York American

Rhythmically it was far, far away from the bewitching whimsicality and fairy charm of the "Queen Mab" music.

The World

Considering that the "Romeo and Juliet" symphony was written in 1839 one cannot help being struck with the intense modernity of the work in style and structure, and the daring and ingenuity as well as the astonishing command of orchestral color, which certainly entitle Berlioz to be called the father and inventor of the modern orchestra.

"Tiefland," November 23.

New York Tribune

The attitude of the audience was undemonstrative and left the local attitude toward the new work in doubt.

The New York Times

Throughout, the music is truly dramatic, and it is felt, not as an intruder, but as an essential factor of the whole.

The New York Tribune

Indeed, the most persistent question which last night's representation forced upon the mind was why music had been introduced in the representation at all. Save when it heightened the mood, and, in the climaxes at the end of the first act and the beginning of the second, published the unutterable feelings which surged in the hearts of Marta and Pedro when their lips were dumb, the music was little better than an impertinence.

The New York Herald

Destinn was hardly as good as she had been in the more lyrical rôle of Aida.

The New York Herald

Vocally Schmedes showed no improvement upon his earlier appearance here.

New York Tribune

The most persistent question forced upon the mind was why music had been introduced in the representation at all. . . . The drama cannot be said to "yearn" for musical expression, as Wagner insisted that the book of a lyric drama should.

New York Tribune

But it is a hundred times pitiful that the son (d'Albert) of a dancing master and a composer of dances, having so inviting a field before him as is opened by Spanish rhythms and Spanish melody, could not get further away from Viennese commonplace than Mr. D'Albert has done in the music which he has associated with the three women gossips of the play.

New York Tribune

D'Albert's method as a musical dramatist has more than a suggestion of the prevailing Italian method.

The New York Times

D'Albert uses mostly short themes, well defined in outline, more or less with the intention of "leading motives"; and his method is like the Italians' in the tessellated structure of this orchestral part. He uses these themes with incessant repetition, as he might vivid bits of mosaic, rather than as the long strands, closely woven, of a large tapestry. They are used in juxtaposition with an effect often fragmentary.

The Evening Post

When the curtain fell there was much applause, while out in the lobby one could hear on all sides: "Wasn't it fine!" "Splendid!" "I enjoyed that very much!"

New York Tribune

Indeed, the most persistent question which last night's representation forced upon the mind was why music had been introduced in the representation at all. Save when it heightened the mood, and, in the climaxes at the end of the first act and the beginning of the second, published the unutterable feelings which surged in the hearts of Marta and Pedro when their lips were dumb, the music was little better than an impertinence.

New York Tribune

Her impersonation of the heroine invited still more admiration than her Aida.

The New York Times

His voice sounded better, more vibrant, than it did at his first appearance in "Die Walküre," and his singing was smoother and more sustained.

The Sun

Those who are acquainted with the play will easily perceive the fitness of its material for an essentially dramatic opera. As a foundation for mood pictures in music this play is most suitable. The personages of the play are mountain peasants. They live frankly. They have none of the veneer of manner, none of the restraint of convention. In these respects they approach the primal types of the Wagnerian drama. . . . All this makes good matter for the composer.

The Sun

That the peasant attitude should suggest light, rhythmic, dance-like melody was inevitable, but the melody in itself is most winning, and it is handled masterfully in voices and orchestra.

The Sun

The voice parts are written entirely in the modern style perfected by Wagner.

The Sun

The moderate but significant employment of representative themes is worthy of especial attention. This is not a leit motif drama, but it has its thematic subjects, and they are put forward as climatic points in the general melodic scheme.

The Sun.

The broken strength of the first act was chiefly due to the want of a competent ingenue in the rôle of Nuri.

The Sun.

D'Albert has written a strong and vital music drama.

The Evening Sun.

D'Albert's opening curtains upon veils and starlight have a hint of "Rheingold's" river that is carried further in an orchestral sunrise.

The Evening Post.

Isabella L'Huilier acted the part of the naively affectionate village maiden, Nuri, with much charm.

The New York Press.

D'Albert's score in itself is exceedingly unimportant.

New York American.

The music in the prologue was persistent in its reminders of Chopin.



BROOKLYN, November 30, 1908.

This promises to be a banner week of music in Brooklyn. DeKoven's greatest comic opera since "Robin Hood," "The Golden Butterfly," will be given all week to overflowing audiences at the Grand Opera House. "Die Walküre," with the strong cast from the Metropolitan Opera House, will be the third offering of grand opera in Brooklyn this season, at the new Academy of Music, Wednesday night, December 2 (tonight). Friday evening, December 4, the Boston Symphony Orchestra, with Ossip Gabrilowitsch, as soloist, will give the second in the series of concerts in Brooklyn this season under the joint auspices of the Brooklyn Institute and the Brooklyn Philharmonic Society.

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As many ought to recall, "The Golden Butterfly" has enjoyed a successful run at the Broadway Theater, in Manhattan, and she has also fluttered in other cities before her introduction to metropolitan audiences.

■ ■ ■

At the Boston Symphony Orchestra concert Friday night, Gabrilowitsch will play the Liszt concerto in A major. The orchestral numbers include: Symphonic poem, "Moldau," by Smetana; "Symphony Pathétique," Tchaikowsky, and the prelude to "Die Meistersinger." Max Fiedler will conduct.

■ ■ ■

Last night (Tuesday) the Tonkünstler Society met again at the Imperial, 360 Fulton street, to hear a program of serious music. Augusta Schnabel-Tellefsen and Carl H. Tellefsen played the Raff sonata for piano and violin in D major. Adelaide Fischer, accompanied at the piano by Otto L. Fischer, sang songs by Scarlatti, Weckert, Guy d'Hardelot and Hugo Wolf. Alexander Rihm, Henry Schradieck and Gustav O. Hornberger, united in playing the Beethoven trio for piano, violin and cello in D major, op. 70, No. 1. The society will meet December 15 at Assembly Hall, Manhattan.

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Sunday afternoon of last week the reorganized Allied Arts Association held a reception at the home of the soprano, Shanna Cumming, 54 St. Paul's place, Flatbush, in honor of Mrs. Lalla Thomas and Dr. W. A. Cumming, of Oregon. The reception was followed by a musicale in which Janet Spencer, the contralto; Albert Janpolski, the Russian baritone; Henri Scott, basso; Mr. Owens, tenor; Bidker Leete, pianist; Irwin Eveleth Hassell, pianist, the hostess, and the Norma Trio participated. Among the guests were: Deputy Comptroller McCooly and Mrs. McCooly, Dr. and Mrs. Brush, Mr. and Mrs. Edmund Fischer, Mr. and Mrs. Isidore Luckstone, Mr. and Mrs. Carl Fiqué, Mr. and Mrs. Glenwood Hawkins, Mr. and Mrs. J. Whyte Evans, Mr. and Mrs. Eugene F. Brewster, Mr. and Mrs. William Elliott Kuster, Mr. and Mrs. Amos Lamphire, Mr. and Mrs. Edwin M. LaRoche, Lesley D. Woodruff, Ellen Davis, Mr. and Mrs. John Proctor, Miss Stackpole, Mrs. John Hall McClement, Agnes Gardner Eyre, Mrs. Eyre, Mr. and Mrs. L. J. de Becker, Katherine Owens, Mr. and Mrs. William H. Steele, Mrs. Russell Ripley Door, Miss Pritat, Miss Hanks, Mrs. C. C. Perpal, Mrs. C. C. Perpal, Jr., Mrs. T. B. Oliver, Norma Sutter, Cora Sutter, Tina Lerner, Mr. and Mrs. John J. Russell, Harriett E. Foster, Frederick Blossom, Frances P. Jones, Margaret H. MacCulloch, Mary Morse, Florence G. Hassell, Ethel Hassell, Florence McMillan, Mr. and Mrs. James J. Byrnes, Grant Richie and Miss Storer.

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Josef Lhévinne will play the Rubinstein concerto in E flat at the matinee with the New York Symphony Orchestra at the Academy of Music, Saturday, December 12. The orchestra numbers are: "Magic Flute," overture; three movements from Berlioz's "Romeo and Juliet" symphony; "The Spinning Wheel of Omphale," Saint-Saëns, and Dvorák's "Carnival" overture. The concert is under the auspices of the Brooklyn Institute.

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Ernesto Consolo will be the assisting pianist at the next concert of the Kneisel Quartet, in Brooklyn, Thursday evening, December 17, at the Music Hall of the new Academy of Music.

E. L. T.

DOROTHY LETHBRIDGE'S ART.

The illustration on the front page of THE MUSICAL COURIER this week is a picture of Dorothy Lethbridge, the brilliant young English pianist, the only daughter of Sir Wroth Lethbridge, Baronet, and Lady Lethbridge. This family of the Lethbridges has a Spanish ancestry, and the young woman was educated in France and Germany. Her temperament and her education and her associations make her, therefore, a personality and an artist without any fixed ethnographical limits, but rather of a cosmopolitan nature, which is evidenced in the manner in which she has been accepted by some of the best music critics in Europe, as is shown in the notices published by them.

The character and type of the personality is illustrated in the picture to a great extent, and the girl was educated in Berlin by Edward Schirner. She also studied in some of the best known studios and became an all around artistic nature. This paper stated, as long as several years ago, through one of its correspondents, that Dorothy Lethbridge had a rare refinement of style, not only as far as her appearance goes, but also that it shines through all her playing and is amalgamated with a strength and virility of touch, technic and conception which are as exceptional as they are wonderful in one of her sex.

Miss Lethbridge plays a large repertory, in it being such compositions as the Bach-Tausig toccata and fugue in D minor, nearly everything of Chopin, the sonatas of Beethoven and the thirty-two variations, the Schubert-Liszt arrangements, Tausig, Rubinstein, Schumann, Mozart—in fact, the modern repertory as we understand it. The reports and criticisms on her work in the classics and romantic school and modern school, all confirm the opinion that here is an artist of unusual power and brilliancy, and one who, through her personality and temperamental powers, is sure to create a deep impression wherever she appears.

WASHINGTON, D. C.

WASHINGTON, D. C., November 28, 1908.

The second concert of the Philadelphia Orchestra, Carl Pohlig, conductor, was given in this city last Tuesday at the National Theater, with a program which included Tchaikowsky's overture, "1812," Dvorák's symphony, "From the New World," Emil Sauer in his own piano concerto (E minor) and Rimsky-Korsakoff's "Spanish Caprice." The program was too long, for the concert lasted over two hours, but so entrancing was the music that the audience scarcely realized how time was passing. Sauer's reception was cyclonic. He was recalled again and again after the performance of the concerto, and the rule prohibiting encores was broken then and there, Sauer dropping onto the piano stool amid little shrieks of ecstasy and playing the "Traumeswirren" from Schumann's "Fantaisiestücke." The performance of the symphony was a thing long to be remembered. The orchestra is playing with much greater perfection this year than last. Every effect is exquisitely finished, and there is neither tension nor strain in any of the readings. Josef Kaspar is organizing the Philadelphia Symphony Chorus for the performance of Beethoven's ninth symphony at the orchestra's final concert.

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The Rubinstein Club gave its first informal concert Wednesday. The chorus is composed of some of the best singers in town, and is to be ranked with the best of these organizations anywhere in the country. It is too young to be thoroughly appreciated yet in Washington, but it is bound to be in the future. Mrs. A. M. Blair conducts it and directs the Monday Morning Club also. The accompanist of the Rubinstein Club for the present is Mrs. Hobart Ramsdell.

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The Marine Band Orchestra, under W. H. Santelmann, and the Washington Sängerbund, Henry Xander directing, gave a delightful program last Sunday in the ballroom of the Raleigh Hotel as a testimonial to Raymond Schroeder, a favorite local violinist, who was permanently disabled in an automobile accident last spring. Hattie Meade-Smith, Fritz Mueller and Jasper Dean McFall were the soloists, with Marion McFall playing accompaniments for the latter.

■ ■ ■

The first Boston Symphony Orchestra concert in Washington duplicated the Boston program with which Max Fiedler made his American debut this season.

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Clara Drew gave a lecture-recital on the French composers, old and new, illustrated by herself and her pupils last Tuesday.

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Mrs. Oldberg's studio recitals are given every two weeks this season at her studio in the Belasco Theater, and Oscar Franklin Comstock continues to hold his over Veerhoff's studio.

BERENICE THOMPSON.

THE INFLUENCE OF THE VOICE ON THE HEALTH

(By IDA HAGERTY-SNELL.)

So little attention has been given to the correct placement of the voice as it is heard in ordinary conversation that to address the public on the subject is about as difficult a task as one would encounter in speaking to an audience in a foreign language.

Vocalized breath is concentrated force, just as in any other sound. Confine a given sound in space too small for it, and the enclosure is shattered. All sound seeks an outlet. The outlet of the voice is the opening in the nasal cavity in front of the soft palate, and unless the sound is directed through this nasal passage, it falls back into the throat, thereby irritating it more or less, and eventually causing chronic sore throat, which not infrequently extends to the bronchial tubes and into the lungs, producing favorable conditions for bronchitis and consumption. Physicians may doctor the throat, but the same thing is to be done over and over again, unless the throat becomes so toughened that the sound waves do not affect it. Constant public speaking sometimes compels the speaker to seek a certain point of safety in his vocal apparatus, and he so adjusts his voice and spares his throat. Another speaker less gifted with this happy adjustment of things takes no notice of his bad speech, or is ignorant of the existing circumstances, and is forced to abandon public speaking because of the bad condition of his throat, as in the Hon. Joe Bailey's case. His throat may be burned and cut up by doctors until he could swallow tacks, or it may become more tender instead of tough, but if he would have his voice correctly placed his sore throat would vanish.

This placement is just as necessary for ordinary conversation as for public speakers. Some have it naturally, but they are in the minority. Most all children under twelve or fourteen years old have correctly placed speaking voices, and very few children are ever found with chronic sore throat or tuberculosis.

If the breath is prolonged through the nose with the sound of "ng" as in "hung," it will give an idea of the correct location of the voice both for speech and song, as the singing voice is but a continuation of the speaking voice.

Unscientific vocal teachers are an affliction on humanity, and do as much harm, or more, to the voice and general health as any other incapable professional. Their only protection is an ignorant public. But it is time that the few who do understand scientific voice placement were bringing this wholesale slaughter of voices, and lives as well, to a halt. No unlicensed physician is allowed to practice in Texas, and so it should be with the vocal and elocution teacher.

Another menace to the health is incorrect breathing, a condition which is the result of overcivilization. Human beings were never intended to be burdened with the present demands of fashion and propriety. Unless the entire lungs are kept more or less active, they invite disease. Lowering the diaphragm permits a general inflation of the lungs. The average person, even small children, when told to take a deep breath, lift up the shoulders and lungs, but that is incorrect; expand the lungs, bottom, top, and sides and back, all of which can be done with one inflation, beginning at the diaphragm and keeping on taking in air through the nostrils (never breathe through the mouth) until the entire lungs are inflated, but do not lift the shoulders in so doing.

Persisted in, this becomes a habit, until even the most gentle breath goes its rounds through the lungs.

Voice placing and deep breathing should be compulsory in all schools. They are just as necessary for the prevention of tuberculosis as is vaccination for the eradication of smallpox.

Reger is to resign his position as director of music at the Leipsic University, but will retain his professorship at the Leipsic Conservatory.

Knote has severed his connection with the Munich Opera.

HERMANN KLEIN'S SUNDAY CONCERT.

Hermann Klein offered strong attractions at the ninth in his series of Sunday afternoon concerts at the German Theater, Madison avenue and Fifty-ninth street. David Bispham, Eugenie and Virginie Sassard, Sophie Naimska, Marie Naimska, Arthur D. Woodruff's chorus, with Harold Osborne Smith and William G. Hammond, as the accompanists, united in presenting the following program:

Sonata, piano and violin, A minor, op. 13.....Paderewski
Allegro con fantasia.
Sophie and Marie Naimska.

Selections from Dichterliebe.....Schumann
David Bispham.

Der Abend.....Tschaikowsky
Viens Malika (Lakme).....Delibes
Petit Noël.....Audran
Eugenie and Virginie Sassard.

Nocturne in D flat.....Chopin
Tarantella, Napoli.....Leshetzky
Sophie Naimska.

Ballad for baritone solo and men's voices, Lochinvar,
William G. Hammond
David Bispham and Chorus.
(Conducted by Arthur D. Woodruff.)

Romance, Concerto, No. 2.....Wieniawski
Mazurka.....Wieniawski
Marie Naimska.

An Orchard Cradle Song.....Denza
Ah, My Beloved.....W. Henri Zay
A Night in Seville.....E. F. Margetson
Eugenie and Virginie Sassard.

The Ballad of Little Billee.....Graham Peck
I'm Wearin' Awa', Jean.....Arthur Foote
Danny Deever.....Walter Damrosch
David Bispham.

Mr. Klein has lived up to every promise made to his subscribers and the general public, and last Sunday a very large and fashionable audience received additional evidences of hearing good music under conditions that are altogether delightful. The Misses Naimska are Polish artists who have been endorsed by Paderewski and other distinguished compatriots. The pianist is a pupil of Leschetizky and the violinist a pupil of César Thomson. This being stated it would seem hardly necessary to add that they have been well schooled. In his solos, the pianist was prevented from doing herself justice, for while she sat playing the Chopin nocturne, "an unfriendly wind," as Mr. Klein explained to the audience, blew some smoke from an insignificant fire in the vicinity into the theater. Some of the timid listeners hurried from the auditorium, only to return looking rather sheepishly, because they soon discovered that the fire was as good as a hundred miles away. The Misses Naimska are mentioned first because they are newcomers, but they were by no means the stars of the concert.

David Bispham—and there is magic in the name—was in superb voice and his consummate art never made a deeper impression. He sang the Schumann cycle of songs with variety of tone color, and with the true artist's reverence for the poetry in the texts. As the soloist in William G. Hammond's new ballad, "Lochinvar," Mr. Bispham covered himself with glory, although this work does not seem as strong, dramatically speaking, as some of the Hammond songs. However, this was a first hearing, and, therefore, it is hardly expected to record a positive opinion. Nearly all of Hammond's songs show talent, and "Lochinvar" is no exception in this respect. Mr. Woodruff's chorus (made up of an exceptional body of tenors, baritones and basses) was heard with pleasure. There were warmth, sonority and beautiful shading in the singing of this choir. With Mr. Woodruff leading and the composer at the piano playing the accompaniment of his ballad without a score, the audience heard "Lochinvar" under the best possible auspices, and, naturally, the composer was rewarded with the lion's share of attention.

The Misses Sassard, who made their first New York appearance this season at this concert, sang more beautifully—if anything—than at their concerts last year. These young artists have lovely, fresh voices, a correct vocal method and an art that is unique and instructive. Their voices blend like two perfect instruments, and one could think of few greater delights in music than to have an entire recital by this soprano and mezzo. The Misses Sassard are fair to look upon, too, another asset in their favor, and the most exacting dame of the fashionable world will declare that they know how to wear their clothes. Last Sunday afternoon, they were becoming pearl gray gowns made alike of the soft clinging messaline, and, best of all, they discarded their hats in the green room, thereby setting an example of independence that ought to inspire other women to do the same on the stage and in the auditorium at afternoon concerts. Why hats are prohibited at theatrical performances and tolerated at concerts is one of those problems that is foolishly permitted to go unsolved. The Misses Sassard responded to three recalls after their English group.

Mr. Bispham sang, as he alone can, the "Ballad of Little Billee" and "Danny Deever," but that has been said every time this great artist includes these songs on his list. The baritone was honored with his usual ovations.

Next Sunday afternoon, December 6, Mr. Klein will present Josephine Swickard, soprano; Cecil Fanning, baritone; Ethel Newcome, pianist; Eduard Dethier, violinist, and Flavie van den Hende, cellist. The patrons of these concerts are beginning to realize that they are educational in the truest sense of the word. Together with many of the best artists of worldwide renown, Mr. Klein introduces new and promising talents, and the encouragement he offers to native composers ought to increase the number of his supporters, for it is through Mr. Klein's plan that musical art is being stimulated and ennobled in this community.

Nashville Musical Items.

NASHVILLE, TENN., November 27, 1908.

De Long Rice, the popular manager of artists of local and national reputation, will bring Calvé here December 11 for one concert.

Guy McCullum has been elected to the directorship of the Vanderbilt Glee Club, succeeding Charles Washburn.

Johanna Kiplinger's vocal recital was an artistic success. A large and enthusiastic audience was present. Miss Kiplinger is engaged as voice teacher at Belmont College.

John Miller, violinist and teacher, has been added to the faculty of the Nashville Conservatory. His class is rapidly increasing in number, due to his ability as a teacher.

Addie Given Wynn gave an introductory piano recital at Ward's Seminary Monday evening, November 23, before an appreciative audience. She was well received and her work merited the applause showered upon her. Miss Wynn was assisted by Martha Scruggs, vocalist, and Fritz Schmitz, violin, who are also members of the Ward's faculty.

Vera Wood Monroe and Edna Ernestine Myers, sopranos, having excellently trained voices, have gained considerable reputation for their artistic singing. Both are graduates of the Nashville Conservatory of Music.

MacDowell Club of Grenada.

The Year Book of the MacDowell Club, of Grenada, Miss., shows that the best composers are to be studied this season. In October the club devoted its program to some of the Bach oratorios. In November Bach's organ music was considered. Chopin will be the composer for December and January. American composers will be on the list for February, and in March the meeting will be devoted to some Mendelssohn numbers. The officers of the club are: Mrs. W. L. Clifton, president; Mrs. J. S. Sharp, secretary, and Mrs. A. E. Hood, treasurer. Josephine Whitaker is chairman of the program committee and Mesdames Huffington and Sharp are associated with her. The year book committee includes: Mesdames Hood, Huffington, Clifton, Lawrence and Whitaker.

American Institute of Applied Music Schedule.

Three lectures by Dr. George Coleman Gow are planned for December, at the American Institute of Applied Music, Kate S. Chittenden, dean, on successive Wednesdays, 4 o'clock, as follows: December 2, "The Vocabulary of the Composer"; December 9, "The Colors of the Composer"; December 16, "The Atmosphere of the Composer." Walter S. Bogert gives a series of five lectures on Wagner music-dramas next month, and Daniel G. Mason a series of ten lectures on Modern Composers in the following months. The students' recitals, receptions to eminent artists, and lectures by specialists are all calculated to interest the students, and the good attendance bears this out.

Meyn to Give Recitals at the German Theater.

Heinrich Meyn, the distinguished baritone and art connoisseur, has conceived a great admiration for the new German Theater where Herman Klein is given his series of Sunday afternoon concerts. Last Sunday Mr. Meyn told some friends that the artistic equipment of this charming playhouse at Fifty-ninth street and Madison avenue appealed strongly to his tastes, and since the acoustics were fine, he intended to give a recital there some weekday afternoon in January, and later he will also give in the same auditorium a big concert for charity.

Mehan-Wells Reception.

John Dennis Mehan and Mrs. Mehan received a hundred or more invited guests Tuesday evening, December 1, to meet Mrs. John Barnes Wells, at their Carnegie Hall studio suite. After the formal reception Mr. Wells, the well-known tenor, first assistant at the studios, gave a recital, singing a score of songs, accompanied by Mrs. Mehan.

In Vienna, the youthful prodigy Lengyel, and the more mature Galston, both pianists, won pronounced successes early this season.

LOUDON CHARLTON takes pleasure in announcing NEW YORK CONCERTS by the following distinguished artists:



MR. ERNEST SCHELLING, Pianist

Carnegie Hall

Sunday Afternoon, December 6th

MISS GERALDINE MORGAN, Violinist

Stuyvesant Theatre
3 CHAMBER MUSIC CONCERTS

Sunday Evenings, December 13th
January, 10th and February 14th



THE FLONZALEY QUARTET

4th SEASON



Mendelssohn Hall

Tuesday Evenings, January 5th, February 2d and
March 16th



**MR. OSSIP GABRILOWITSCH
PIANIST**

Carnegie Hall

Sunday Afternoon, January 10th

**THE
VOLPE SYMPHONY ORCHESTRA**

ARNOLD VOLPE, Conductor

Carnegie Hall

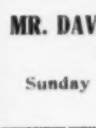
Thursday Evenings, January 21st and
March 25th



**MISS KATHARINE GOODSON
PIANIST**

Mendelssohn Hall

Friday Afternoon, February 19th



MR. DAVID BISPHAM, Baritone

Carnegie Hall

Sunday Afternoon, April 18th



New York Concerts have already been given this season by:

MR. DAVID BISPHAM, Baritone

MR. GEORGE HAMLIN, Tenor

MME. JOHANNA GADSKI, Prima Donna Soprano

MME. MARCELLA SEMBRICH, Prima Donna Soprano

THE VOLPE SYMPHONY ORCHESTRA

MR. FRANCIS ROGERS, Baritone

MISS LEILA LIVINGSTON MORSE, Mezzo Soprano

Other Artists under this management include:

MME. MARY HISSEM de MOSS, Soprano

MISS CECILIA WINTER, Contralto

MR. HENRY BRAMSEN, Cellist

MISS GERTRUDE LONSDALE, Contralto

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**METROPOLITAN OPERA HOUSE.****"Tosca," November 25.**

The day is coming when the conductor of orchestra concerts and opera who has his nose stuck in the score all the time when he is conducting, must resign. That is all over. When we see a man like Toscanini conducting "Aida" and "Tosca" and other operas without a score and when men come from Europe who give us symphonies from memory, we must conclude that if the Damrosches do not study their scores so that they can conduct them from memory the people will refuse to believe that it is conducting, and it isn't conducting unless it is from memory. How can it be conducting, from scores, when the virtuoso on the piano or violin and the singer and all of these use no score? It is just as difficult for a singer to sing a role without a score—or as easy.

Toscanini's conducting of "Tosca" last Wednesday was not a revelation because he conducted it from memory, but because his memory conducting was reinforced by the conducting itself. The reading of it, therefore, was superb, because it was under authoritative control submissive to the intellect, which was assured of the knowledge of the subject, self confident of what it was doing. Every phrase illustrated this. There was no noise, there was no blatant brass; it was all subdued under Toscanini's hand, so that for the first time here the opera appeared dignified and with a distinction which was lacking in former performances.

There was a revelation in Emma Eames' singing and acting. It is a pleasure to make a statement of this kind. This paper has not found very much that was inspiring in Eames' singing or in her histrionic touches, but on Wednesday night everyone seemed impressed with the particular power with which she invested the role and the beauty of her singing and phrasing, especially in the second and third acts.

Caruso sang the tenor role superbly. His voice was beautiful without effort, far reaching, brilliant, scintillating, wonderful.

Signor Scotti acted the part of Scarpia, as he usually does, with discretion and judgment, and his peculiar vocal methods were not so disagreeably manifested. Altogether it was a splendid performance.

"Parsifal" (Matinee), November 26.

The cast of "Parsifal" included among others Fremstad, Rinda, Schmides, Feinhals, Hinckley, Goritz, etc. Hertz conducted.

"Boheme," November 26.

Sembrich, Sparkes, Bonci, Amato, Didur, Rossi, Ananian, Paterna, Boda, Bégue and Missiano comprised the cast of "Boheme." Spetrino conducted.

"Tiefland," November 27.

Cast: Destinn, Fornia, Mattfeld, Randa, l'Huillier, Schmides, Feinhals, Hinckley, Goritz, Reiss. Conductor, Hertz.

"Aida," November 28 (Matinee).

Cast: Eames, Homer, Sparkes, Caruso, Scotti, Didur, Rossi, Bada. Conductor, Toscanini.

"Rigoletto," November 28.

Cast: Sembrich, Niessen-Stone, Bonci, Amato, Didur, etc. Conductor, Spetrino.

"Madam Butterfly," November 30.

Cast: Farrar, Fornia, Mapleson, Martin, Scotti.

MANHATTAN OPERA HOUSE.**"Samson and Dalilah," November 25.**

Cast: Gerville-Réache, Dalmores, Dufranne, Vieuille, Crabbe. Conductor, Campanini.

"Carmen," November 25.

Cast: Labia, Zeppilli, Trentini, Valles, Crabbe, Glibert, Daddi, de Grazia. Conductor Campanini.

"The Juggler of Notre Dame," November 27.

Jean, the Juggler.....	Garden
Boniface, the Abbey cook.....	Renaud
The Prior.....	Dufranne
The Monk Poet.....	Valles
The Monk Painter.....	Segurola
The Monk Sculptor.....	Vieuille
The Monk Musician.....	Crabbe
A Jovial Fellow.....	Gherker
A Drunken Man.....	Zura
A Knight.....	Pieruci

Musical Director, Campanini.

Massenet's "Le Jongleur de Notre Dame" was described by THE MUSICAL COURIER in detail at the time of the European premiere of the work some six years ago, and on the occasion of later Parisian performances. Readers



Every seat is already sold for every appearance of Madame Melba at the Hammerstein houses, in both New York and Philadelphia.

of this paper will remember that Massenet's "miracle play," as he terms it, is written for male voices only, and tells a story of a young itinerant juggler who enters a monastery, performs his tricks before the Virgin Mary's shrine as a tribute, and to the amazement and awe of the angry monks is blessed by the statue, which becomes animated and encircles the head of the juggler with a halo as he dies at her feet. The tale is simple, and full of poetical atmosphere, being rendered even more effective through having its scene laid in Cluny, France, during the fourteenth century. The music is of Massenet's best—the later Massenet—sincere, eloquent, self contained, spiritual, melodious and extraordinarily polished in vocal and orchestral style. The ecclesiastical choruses for the monks, the old French dances and folk tunes, the well known "Legend of the Sage Bush" and the episode of the quarrel concerning poetry, music, sculpture and painting—all those are musical settings of masterful skill and rare beauty.

Mary Garden's portrayal of the role of the Juggler (taken in Paris, of course, by a man) must be considered a worthy artistic attempt that failed. At no time did the fair singer create the illusion that she was other than a woman, and her mincing steps, and overabundance of gesture and movement were a distinct disturbance to those who have seen the opera abroad and knew the import and possibilities of the chief role. In her singing, except at

rare intervals, Mary Garden lacks practically all those attributes which generally are associated in New York with operatic vocalism of the best kind. Her high tones are piercingly thin, her middle register lacks weight, and her delivery, phrasing and tone coloring all leave much to be desired. Her "head voice" and piano tones are occasionally of some beauty and show traces of vocal attributes which no doubt were more complete at earlier stages of her career.

Renaud was nothing short of marvelous as Boniface, in voice, singing, make up and acting. No more finished and moving a piece of operatic characterization has ever been seen here, and those who had the pleasure of hearing the incomparable Renaud in the "Legend of the Sage Bush" will not so soon forget the power and pathos of that episode. Others in the cast who deserve especial mention are Crabbe and Dufranne, both of whom showed absolute mastery of their roles.

The scenic equipment of Massenet's opera was all that refined and thorough stage craft could devise, and the pictures were as grateful to the eye as they were convincing in effect. Campanini conducted in his customary impeccable fashion, bringing out the full loveliness of the score in the most satisfying manner. The strings of his orchestra were uncommonly delicate and discreet.

The main praise concerning the "Juggler" performance should go to Hammerstein, for having the courage to produce such a work here and to make New York acquainted with another of those new works which (thanks to Hammerstein) have done so much to free this town from the thralldom of the faded old repertory which we had to endure while Conried enjoyed his short lived operatic monopoly here.

"Barber of Seville" (Matinee), November 28.

Cast: Tetrzini, Trentini, Parola, Sammarco, Glibert, De Segurola. Conductor, Campanini.

"Tosca," November 28.

Cast: Labia, Taccani, Renaud, Gianoli-Galletti. Conductor, Campanini.

"Samson and Dalilah," November 30.

Cast: Gerville-Réache, Dalmores, Dufranne, Vieuille, Crabbe. Conductor, Campanini.

S. C. Bennett's Song Recital.

S. C. Bennett presented some of his star pupils in song recital at Carnegie Chamber Music Hall, Tuesday evening of last week. Among the singers was Harriet Behnee, who was heard in this country with the Savage English Opera Company in "Madam Butterfly." Miss Behnee is a mezzo soprano. Mrs. Walter Hubbard, soprano; Viola Bimberg, contralto, and Albert Parr, tenor, were the other vocalists whom Mr. Bennett presented to a fine audience on this occasion. Elsie Cohen was the piano accompanist. The program, which follows, shows a wide range of composers: "Allerseelen" (Strauss), "When Celia Sings" (Moir), Mrs. Walter Hubbard; "Sapphic Ode" (Brahms), "A Bond Maid" (Lalo), "I Love Thee" (Mildenberg), Viola Bimberg; "Mavrouneen" (Lynes), "Rose Fable" (Hawley), "Thousand Thoughts" (Mildenberg), Albert Parr; "Ah! mon fils" (Meyerbeer), Harriet Behnee; aria, "Bel Raggio lusinghier" (Rossini), Mrs. Walter Hubbard; "My Heart at Thy Sweet Voice" (Saint-Saëns), Viola Bimberg; "Ein Kleines Lied" (Stolzenau), "Schmerzen" (Wagner), "Love's Springtide" (Hammond), Harriet Behnee; "Flower Song" ("Carmen") (Bizet), Albert Parr; "Im Herbst" (Franz), "Give Me Your Hands" (Katherine Barry), Viola Bimberg; "Im Kahne" (Grieg), "Thy Songs" (D'Hardelot), "Sunlight" (Harriet Ware), Mrs. Walter Hubbard.

Strauss and his wife gave a song recital of his compositions in Braunschweig recently, the composer being of the piano.



CHICAGO, ILL., November 28, 1908.

The seventh program of the Theodore Thomas Orchestra was of the genre popular, and was made up of the Brahms "Academic Festival Overture," Grieg's "Old Norwegian Folksong with Variations" (first time), the Schubert "Unfinished Symphony," the "Merry Wives of Windsor" by Nicolai, "Scene Religieuse" from "Les Erinnyes" by Massenet, "The Bee" by Franz Schubert and Dvorak's "Humoreske" (orchestrated by Frederick Stock), "Valse de Concert" by Glazounow and march, "Louisiana," by Frank van der Stucken.

Albert Spalding will be the soloist with the Theodore Thomas Orchestra on December 4 and 5, playing the Saint-Saëns concerto for violin, No. 3, B-minor, op. 61.

Ernesto Consolo will be the soloist with the Theodore Thomas Orchestra on December 11 and 12, playing the Sgambati concerto for piano.

Emil Sauer gave his first and only piano recital at Music Hall on November 28. Mr. Sauer's program was made up of the Friedemann Bach concerto in D minor, the transcription by August Stradal; his own sonata, No. 1, in D major; the Brahms intermezzo, op. 117, No. 1; the scherzo from Mendelssohn's "Midsummer Night's Dream"; three Chopin numbers; the Grieg nocturne, op. 54, No. 4, and the Liszt "Venezia e Napoli." The Bach-Stradal number was superb as presented by Mr. Sauer. The greatest interest, however, centered in Mr. Sauer's own work. Opening with a moderato assai, the work, which consists of four movements, is replete with many phrases of much melodic loveliness, which were outlined with much grace and beauty by the composer-pianist. The work is, however, more of the character of an improvisation throughout the first and last movements, and partakes of the manner or mood of an "Elevation." The scherzo is delightful, and, with the intermezzo, the third movement contains more continuity than the first and last movements do. Although Mr. Sauer plays with the greatest appreciation of the virile side of his art, almost overaccentuating it at times, one is tempted to say he excels in the delicate staccato passages, for nothing exceeding his playing of his own scherzo and the Mendelssohn scherzo has been heard here for many moons in the delightful crispness and finish of tone and outline.

Dr. Ludwig Wüllner, Germany's greatest lieder singer, and Coenraad V. Bos, his famous accompanist, will give a song recital at Music Hall, Saturday afternoon, December 12, under the direction of F. Wight Neumann. At his recital in New York City, Dr. Wüllner presented his program to a packed house. Dr. Wüllner is perhaps the greatest interpreter of the German lieder this generation has known. The management advises its friends and patrons to make early reservations for seats for this recital, as

without doubt the demand for seats will tax the capacity of Music Hall.

Ernest Schelling will appear in a piano recital Sunday afternoon, December 13, at Music Hall, under the direction of F. Wight Neumann. Mr. Neumann also announces Glenn Dillard Gunn, pianist, critic and lecturer, in his annual piano recital Sunday afternoon, December 20, at Music Hall; Blanche Marchesi, the distinguished French prima donna and daughter of the world famous vocal teacher, Marchesi, in a song recital at Studebaker Theater, Sunday afternoon, January 3; Walter Spry, Chicago's popular pianist, recital Sunday afternoon, January 3, at Music Hall.

David Bispham, baritone, will be heard in a song recital at Music Hall on December 6. Mr. Bispham will have the assistance of Belle Hulbert-Forbes, one of the most gifted of the younger sopranos in Chicago, in "The Frost Scene" from "King Arthur" by Purcell, and in the aria, "O Vision Wondrous Fair" from John Knowles Paine's "Azara"; the part of Azara will be sung by Miss Forbes. Mr. Bispham has arranged an exceedingly interesting program, along lines widely divergent from the stereotyped model, embracing groups of "old songs," "songs by classical composers," "operatic songs" and "modern songs."

The long looked for production of the "Tales of Hoffmann" will receive its initial performance at the International Theater Monday evening, November 30. No other opera sung at International Theater this season has created the amount of interest equal to the announcement that Offenbach's tuneful work is to have a hearing. There will be five performances of the "Tales of Hoffmann" during the week—namely, on Monday night, Thursday, Friday and Saturday nights and Wednesday matinee. Not only is the music of the "Tales of Hoffmann" considered the best from the pen of that gifted composer, Jacques Offenbach, but the plot and action of the play likewise are of unusual interest. The curtain goes up on a dark stage, with the chorus heard singing in the distance, and as the lights appear, the interior of a beautiful ratskellar is shown. The story hinges on the love episodes of the poet Hoffmann. One of the novelties of the performance is the role of Olympia, which is that of a mechanical doll brought to life and then smashed to pieces later in the

play. Besides these five performances of the "Tales of Hoffmann," there will be two performances of "Rigoletto" in Italian on Tuesday and Sunday evenings, and two performances of "Traviata" in Italian on Wednesday afternoon and Saturday matinee. All of the performances of the "Tales of Hoffmann" will be sung in English.

The dates of the two annual performances of Handel's "The Messiah" by the Apollo Musical Club this season are Monday night, December 28, and Wednesday night, December 30, at Orchestra Hall. It will be noticed that neither of the performances will be given on Christmas night, as has been the custom in past years, on account of many regular patrons preferring to remain at home that evening. The middle of the holiday week is just as appropriate for the two performances, and will doubtless prove more popular, but the change will be watched with interest. Single seats are now on sale.

It may be interesting news to the general musical public to know that a very beautiful painting representing "Salome," the work of George Papperitz, of Munich, is on exhibition at Moulton's Galleries. This intensely dramatic Biblical story has always interested poets, painters and dramatists, and since its figuration in the musical works of Richard Strauss and its sensational production at the Metropolitan Opera, in New York, and its subsequent anathematization, the general public has taken a sudden and consuming interest in the story. The painting on exhibition here was displayed in the German section of the Art Gallery of the World's Fair, and from there was transferred to the Moulton Galleries. It represents the daughter of Herodias bringing to her mother the head of John the Baptist on a charger, but were it not for two or three splashes of scarlet one might overlook the real significance of the picture. The interest centers upon the beautiful woman, dark, radiant, scornful, and indifferent, a type of the dissolute Roman woman, perhaps of the period of the satirist Juvenal, who has left priceless writings in his satirical delineation of the Roman life of the Empire, with its brutalities, corruptions of life and taste, its crimes, and the follies and frenzies of a degenerate society. The model who posed for the picture is said to have been a German baroness, and for this indiscreet conduct she was thereupon banished from court, along with the painter Papperitz. Semi-nude to the waist and bear-

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Chaminade delighted one of the biggest audiences of the season at Orchestra Hall on November 22. Madame Chaminade played a recital of her own works with the greatest finesse and delicacy, producing a wonderfully singing quality of tone. The numbers of the assisting artists—Yvonne St. Andre and Ernest Gromm—were also the Chaminade compositions, and the afternoon was distinguished for its atmosphere of refinement and artistry.

May Doelling gave a piano recital at Music Hall on November 22, playing a well arranged program with much taste and technical command. Miss Doelling, who is a member of the faculty of the American Conservatory of Music, is one of the most talented of the younger pianists.

Martin Ballmann, flute virtuoso, with the Ballmann Quintet Club, will give a concert at Music Hall on December 6, assisted by Carl Reckzeh, pianist; Clara Marie Berger, soprano; Max Steindel, cellist; Carl Uterhart, violinist; Homer A. Drake, baritone, and Emma West-Bichl, harpist. The program will be made up of compositions for quintet and solo work by Bach, Gluck, Mozart, Wagner, Rubinstein, Liszt and Gounod.

Axel Skovgaard, the Danish violinist, is meeting with much success on his Western trip. In January (1909) Mr. Skovgaard will begin a tour to the Coast, playing in Denver, Salt Lake City, Portland, Seattle, Tacoma, San Francisco and Los Angeles. This is Mr. Skovgaard's fourth annual American tour, and everywhere he is received with enthusiasm and re-engagements arranged for.

Silvio Scionti, of the faculty of the American Conservatory of Music, will give a piano recital at Music Hall, Fine Arts Building, December 9. May Doelling, pianist, and Howard Preston, baritone, members of the conservatory's faculty, will give a recital at Kimball Hall, December 5.

Lester Bartlett Jones gave a very interesting lecture-recital on the "Analysis of Song," at the Lincoln Park Congregational Church, November 16. The program included folksongs from various nations, and with the illustrating remarks made a very educational and enjoyable program.

A delightful musicale was given by the Standard Club on November 24, at its rooms. The artists giving the program were: Ludwig Becker, violinist, and Belle Hulbert Forbes, soprano. Miss Forbes sang "Thy Beaming Eyes," by MacDowell; "Awakening," by Mason; "Mi Chiamano Mimi," by Puccini; "Wenn Ich in Deine Augen Seh," by Hammond; "Lamp of Love," by Salter; "Nymphs et Sylvains," by Benberg, and "Preghiera di Tosca," by Puccini. Miss Forbes, whose accompaniments were played by Frank Waller, received an ovation from her audience.

The Marshall Field & Co. Choral Society gave the first concert of its third season at Orchestra Hall on November 24. Composed of about 150 members, the chorus was

organized in 1907 with the object of acquiring a better knowledge of music and as a means for forming a better acquaintance with one another, as well as to facilitate a greater co-operation of the employees of the Marshall Field Company. At the concert, November 24, the program was composed of interesting chorus numbers well sung, showing a good command of forces by the conductor, Thomas A. Pope, and well balanced parts. The soloists were: Frank Barnard, tenor; John G. Anderson, tenor; William T. McLain, bass; Ernest D. Dewey, bass, and James Goddard, baritone. The accompanist was W. E. Clarke. April 28, at Orchestra Hall, the society will sing "The Creation" (Haydn), assisted by thirty-six members of the Theodore Thomas Orchestra.

Some of the recent bookings made for Jeannette Durno, the successful young pianist, include a recital for the St. Ambrose Society at Jackson, Mich., December 17; a recital in Muncie, Ind., on December 14, and a recital in Anderson, Ind., on December 15. Miss Durno played recitals recently in Dubuque, Ia., and Battle Creek, Mich. The remarkable gain this artist has made in vitality and poise in the past three years is commented upon everywhere she plays.

See Advertisements.

NEW YORK, November 25, 1908.

To The Musical Courier:

Pardon me for the liberty I take in addressing you, a stranger, for I wish to learn of a matter of importance to me at least, and do not know, exactly, to whom I should write, hence I address you.

Could you let me know of a disinterested person to whom I could go and have my voice heard, so as to indisputably settle an argument as to whether it is baritone or tenor?

The teacher I have asserts it is a baritone, other teachers say it is tenor, and realizing the mistakes that many of these make and being a stranger in the musical field, I felt that your valuable paper could give me a reply, or you might favor me with a personal reply.

Being in straitened circumstances, I began voice culture with the end in view of adding to my income, as I have a paralytic mother and an adult sister in a hospital, presumably for years to come, so that it means much to me to have a competent instructor and a knowledge of what the voice is or will be.

If this is answered through THE MUSICAL COURIER please address it to "Enquirer"; while if you will favor me with a personal reply, the enclosed envelope has my name and address. Thanking you in advance for your trouble, I beg to remain,

Very truly yours,

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[If the teachers differ with you regarding your voice, the very foundation principle being in dispute—namely, whether it is a tenor or a baritone, we would suggest to you to follow the advertisements in this paper and see if you can find, among those who announce themselves as singing teachers or voice culturists, some who will give you an opinion or several of them that may agree.

The editors of this paper could tell you at once whether you are a baritone or a tenor. It is not a question of compass, although the tenor compass is a higher one than the baritone; it is a question of timbre, as the French call it—tone color, sometimes individual tone. It is also a question of latitude. The human singing voice is also merged sometimes, two qualities in one, but it can be readily determined for you whether you should study for baritone or for tenor.—ED. MUSICAL COURIER.]

MUSIC IN MILWAUKEE.

MILWAUKEE, WIS., November 28, 1908.

The Milwaukee Music Verein, under the direction of Hermann A. Zeitz, gave "Samson and Delilah" by Saint-Saëns, on November 16, with the assistance of members of the Theodore Thomas Orchestra, of Chicago, and the following soloists: Florence Mulford, mezzo soprano; Frank Ormsby, tenor; W. W. Hinshaw, baritone, and Gustaf Holmquist, bass.

Mrs. Norman Hoffman, pianist, of the Wisconsin Conservatory, with Leopold Kramer, violinist, and Carl Bruechner, cellist of the Theodore Thomas Orchestra, gave the first in a series of three chamber music concerts last Sunday afternoon at Conservatory Hall. There was an audience that nearly filled the hall, which is an encouraging indication of Milwaukee's willingness to encourage chamber music. The program consisted of a César Franck sonata for piano and violin, a Smetana trio for piano, violin and cello, and the two following solos by Mrs. Hoffman: Capriccio and andante from the Brahms sonata, op. 5, and an etude by MacDowell. Mrs. Hoffman is a pianist who possesses a solid technic, both her octave and staccato work being unusually good, and her interpretations are always carefully worked out and thoroughly musically. The program as a whole, though splendidly presented, was a rather heavy one, and while one admires the enterprise which gives a whole program of modern things, one would also have been very grateful for being allowed the comparative rest which a bit of the older classics always gives. The second concert will be given on January 17.

The only appearance of the entire Theodore Thomas Orchestra here this winter will be under the auspices of the Musical Society, and at only one concert will the orchestra give the whole program.

Rose Mazur, pupil of Guy Bevier Williams, and Ruth Collingbourne, violinist, pupil of Ralph Rowland, gave a joint recital in the Ethical Building on Saturday evening, November 21.

ELLA SMITH.

News of Musicians from Near and Far.

Stella Prince Stocker has returned from Paris, where she was studying voice with Sbriglia. She has opened a vocal studio at Duluth, Minn. Clara Stocker has also returned to Duluth after her course of piano studies with Moszkowski abroad.

Mrs. Hagerty-Snell conducted an excellent program at a recent song service at the First Congregational Church in Austin, Tex. Those who assisted Mrs. Snell were the Misses Powell, Hughes, Marshall, Kreisler, Conner, Mesdames Dalet, Whitlock, Martin and Morrow, and the Messrs. Troupe, Morrow and Jernigan.

Recitals have recently been given at the State Normal Conservatory of Music at Ypsilanti, Mich., by Isabella Bouton, Maud Powell and the Ernest Gamble Concert Company, of Pittsburgh.

Alice Merritt Cochran, the soprano, has been engaged to sing with the Orpheus Club, of Buffalo, in April next.

Ysaye Once a Member of the Dresden Philharmonic.

The Dresden Philharmonic Orchestra, which is coming to this country for a tour next spring, once numbered among its first violins Eugene Ysaye, the Belgian virtuoso and teacher.

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When the course of study is finished the school always assists its graduates in securing positions as teachers in different localities where teachers are needed. The artists and musicians connected with the Siegel-Meyers Correspondence School of Music are famous not only as great teachers of music, but are noted as well for their brilliant concert work, having appeared in concert in all parts of the world, winning the applause of their audiences on every occasion. Schooled as they have been by the most eminent masters of Europe and America, they realize, as no others could, the absolute necessity of presenting their subject in so careful and complete a manner that any one with the ambition to learn and able to read and write the English language can with absolute certainty learn to play the instrument of his or her choice in a correct and scientific manner. The faculty embraces such masters as William H. Sherwood, pianist, who brings to the student of the correspondence school the union of applied scientific knowledge and intelligent analysis of music study and interpretation, both as relating to the musical proportions and to the most modern practical development of technic and touch. In harmony, theory and advanced composition Daniel Protheroe, well known as a successful teacher of singing, and a master in the knowledge of harmony and counterpoint, presides; also Adolph Rosenbecker, a man recognized in the musical world as an authority and an artist in many phases of musical art. The voice department is under the direction of George Crampton, the English basso, a graduate of the Royal College of Music, London, England, and a man who has had great experience on the concert stage as well as in opera. Arthur Heft, violinist, in charge of the violin department. Mr. Heft has prepared a specially devised course for the students of the Siegel-Meyers Correspondence School, one calculated to meet every requirement and composed principally of original studies, exercise and melodies, with variations. The organ department is under the direction of Frank van Dusen, an organist in one of Chicago's leading churches. A department of great interest to cornetists and hand men generally is the addition to the faculty of A. F. Weldon, long famous as a virtuoso of the cornet and for many years conductor of the Chicago Second

Regiment Band. Mr. Weldon has spent over five years on this correspondence course and now numbers hundreds of cornet players and leaders of bands as his pupils, studying through the Siegel-Meyers School. Samuel Siegel, famous throughout the world as a performer on the mandolin, has personal charge of the mandolin lessons, and his course of instruction is planned to give the most thorough instruction from the first elementary steps to the last degree of the finished artist. The guitar is under the direction of William Foden, who has played throughout the United States and is an authority on his instrument. Frederick J. Bacon, the celebrated banjoist, has prepared special lessons which he will personally supervise, completing a list of instructors unsurpassed in their individual class and competent in every way to impart their knowledge on the art and technic of music. The Siegel-Meyers School is endorsed by some of the leading business houses of Chicago and by the Hamilton National Bank, and has a long list of testimonial letters from students who have taken the different courses and are satisfied and delighted with the returns. A catalogue of general information will be mailed to any one desiring further information by addressing the home office of the Siegel-Meyers Correspondence School of Music, 1295 Steinway Hall, Chicago, Ill.

New York Critics' Opinion of Rogers.

Francis Rogers' growth as a singer has become the topic of many artistic assemblies in New York. He sang like a great artist at his annual New York recital, Tuesday, November 24, and today must be reckoned one of the most finished vocalists America has produced. Some opinions of the New York critics follow:

The intelligence, taste and assimilative power of this singer are such that his recitals give more and more pleasure to his listeners, as his art is ripened and refined. His voice is more under control, his style is improved, and his feeling for the significance and the interpretation of the music he sings grows. There was much credit due him for his singing of Caldara's "Come Raggio di Sol," for its sustained power and breadth of style, and "Der Wanderer," of Schubert, he gave with deep feeling and an accent of intensity that would not have been credited to him a few years ago. His diction in this was excellent. So with the other songs of his list; they showed not only an increased technical mastery, but also a greater power of feeling, and giving out their emotional content. Mr. Rogers' singing was appreciated by a large and friendly audience.—New York Times.

Francis Rogers faced a houseful of his friends and there was no scarcity of demonstrations of that friendship during the hour and a half of good singing they had come to hear. . . . a program of songs that gave good opportunity for the display of Mr. Rogers' voice and his good use of it, coupled with an intelligent and sympathetic expression of the content of his selections.—New York Tribune.

The baritone was in excellent voice and gave much pleasure.—New York Herald.

Francis Rogers, the most popular baritone, who hasn't yet got stuck on the opera stage, gave his annual recital at Mendelssohn Hall, yesterday afternoon.—New York Evening Sun.

Francis Rogers chose an unusually varied and interesting program for his song recital at Mendelssohn Hall, yesterday afternoon. Intelligence and good taste have always marked Mr. Rogers' singing, but never before so much expressiveness and variety of style as yesterday. He has grown notably both in depth of feeling and in ability to mould and vary the musical phrase.—New York Globe.

Petschnikoff to Play at the Metropolitan.

Alexander Petschnikoff, the Russian violinist, will make his next New York appearance at the Metropolitan Opera House, Sunday night, December 6. The artist will play the Laub violin which he brought to this country with him.

OBITUARY.**Leo Kofler.**

Leo Kofler shot and killed himself November 27 in his home at New Vernon, N. J., near Morristown. For many years organist and choirmaster of St. Paul's Chapel, Vesey street, he was pensioned three years ago, at the age of sixty-seven, since then living with his daughter in the country in New Jersey. Of benign aspect, he had the regard of every one coming in contact with him. He had suffered from melancholia recently, and it is supposed was temporarily insane. Originally organist of the First Presbyterian Church of Morristown, he removed to Newark, remaining a short time, thence proceeding to St. Paul's Chapel, where his most notable work was done. Prominent as an authority in vocal music, he had written and published works of importance in that field, the basis of which was his motto of "deep breathing," to which he owed his own good health, so he said. Lovable in disposition, genial in manner, linguist and ready of speech, he was universally beloved, for he had the hearty manner that goes with the big man, making and keeping friends. A widow and married daughter survive him.

The Flonzaley Quartet in Berlin.

The great success with which the Flonzaley Quartet continues to meet with in Europe is pleasing news to those to whom the work of this organization has become familiar. Dispatches from Berlin state that the Quartet's third concert in that city was marked by an enthusiasm of an extraordinary character. Among the well known musicians present were Professor Moser, the collaborator of Joachim; Professor Flosch, the famous Hungarian violinist; Mrs. Williams, the English pianist, and Consul-General Partello. One criticism reads:

The Swiss Quartet deserves unstinted praise. It is a Quartet worthy to rank with the best we know of. Every one of the artists proved himself to be an eminent representative of his instrument, and all of them possess equal artistic finish and the same musical talents. Their ensemble playing is excellent, of great rhythmic precision, clean to a degree, with noble harmonization; their rendition sound, of much warmth and soulful virility. Mozart's charming hunting quartet was given with exquisite taste, the wonderful adagio and the naively merry finale being rendered exceptionally well, as was also a charming sonata (six short movements by G. Sanmartini, Gluck's teacher), and at the finish Schumann's A major quartet, op. 41, No. 3. The artists received an ovation from their enthusiastic audience.—Berlin Boersen Zeitung.

Gabrilowitsch with the Boston Symphony.

Ossip Gabrilowitsch, who has arrived for his third American tour, will make his first New York appearance November 27 with the Boston Symphony Orchestra. He will again play with the orchestra in Washington, December 1; New York, December 3; Brooklyn, December 4, and Boston, December 5, while in January he will again appear with the same organization in Hartford and Springfield. Loudon Charlton has booked a long tour for the Russian pianist, whose recital dates for the first half of December are: December 7, Wellesley College; December 8, Syracuse; December 10, Dobbs Ferry; December 11, Baltimore; December 13, New York (Klein concert); December 14, New Bedford, and December 15, New York (Kneisel Quartet).

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HOTEL NOTTINGHAM,
BOSTON, MASS., NOVEMBER 29, 1908.

Some remarks recently made by a substantial musician of Boston seem worthy of being quoted: "I believe that Boston holds too many musicians who have been educated in his respective line of music alone, and that in many cases, superficially. For example: A man who teaches singing should be a thorough pianist. I do not mean a soloist, for lack of time would forbid that, but a player who understands and knows music in a broader way than mere vocalization of text; then again a pianist could do nothing better than study vocal art. It would give him a better singing tone on the piano and develop him in many ways. Our finest violinists play the piano, and vice versa. Katharine Goodson first studied the violin before she became a world renowned pianist. Harold Bauer is another example. Breadth in music is what we should strive for, otherwise we cannot be called genuine musicians. Music as an art demands that its followers be educated, but how many college graduates, men or women, do we find in the list of musicians today here or anywhere? The average girl or boy leaves grammar school and resorts to music as a means of livelihood. The inevitable result is that poor work must be done unless unusual precocity in the art fits him for instructing. How many voice teachers in Boston do their own accompanying? A safe excuse is that they can listen to pupils and teach better otherwise. How many piano teachers are there who teach the pupils to think in tone? Then composers—they who frame words with music—should think more of the significance of the text than they do. Out of the reams of songs written, comparatively few survive. Music should develop, not restrict, but in many cases the latter seems pre-eminent. I believe the higher education is not yet be-

gun. All of this must be thought out by us—the why of so much crudeness in the profession."

December 7 the Milton Educational Society will give a concert at which Mr. and Mrs. Charles Glibert will sing.

The Czerwonky Quartet, a notable organization of artists, will appear at Steinert Hall, December 9, which will be Wednesday evening. The program includes quartets by Beethoven, Pogojeff and Kaun.

December 8, the Kneisel Quartet will again play at Fenway Court.

Last Friday evening, at the first meeting this season of the Harvard Musical Association, at its attractive West End quarters, there was a memorable gathering of members comprised of the big fraternity of good musicians, for an informal reception tendered Max Fiedler, conductor of the Boston Symphony Orchestra. Heinrich Gebhard and Stephen Townsend furnished an excellent program of music, the former playing, with his usual brilliance, a rhapsody (Brahms), a waltz of Chopin, and Debussy and Beethoven numbers. Mr. Townsend, an avowed favorite of his colleagues, and his singing always enjoyed to the fullest degree, sang a group written by the Finnish composer, Sibelius, who, by the way, has been, within the season, on one of the Boston Symphony programs. This group was followed by four of Arthur Foote's charming songs. After the serving of edibles, and the usual "small talk" and good time, the evening was brought to a close. There were many expressions most favorable and sincere heard on all sides regarding Mr. Fiedler; one especially is worth quoting: "He is an exceptionally genial, hearty, frank and simple man, and is well worth knowing." The second social of the Harvard Musical Association will be held on Friday evening, December 4, when there will be a lecture recital at 8:30 on "The Musicians of the Court of Versailles," by A. Marin La Meslee, of Brown University, assisted by Ralph Osborne, bass, with Charles Fonteyn Manney at the piano. The following dates and names are announced: December 18, Hoffman Quartet; January 1, to be announced; January 15, Arnold Dolmetsch; January 20, annual dinner.

There seems to be a demand for pupils from the Hubbard studio in and around Boston this fall. Many of them have recently filled engagements with credit to themselves and their teachers. Katharine Roche, contralto, appeared before the Woman's Club, in Marlboro, last Thursday, and made a good impression. She is a sister of the late Margaret Roche, contralto, who had been trained in the Hub-

bard studio, and whose voice and style will be remembered by those who heard her sing. Katharine Roche's voice has many of the characteristics of her sister's, and she has undoubtedly a future before her. Caroline Hooker's reception in Lawrence was a genuine ovation. She appeared as soloist with the Lawrence Orchestra at its first concert, Sunday night, November 22, giving two numbers, one of which was the aria from "La Traviata." Charles Hackett, tenor of the quartet of the Shawmut Church, Boston, sang before the Woman's Club in Arlington, November 19, and in "Elijah," November 24, with the Oratorio Society, of Worcester. Arthur Hackett, of the Piedmont Church, Worcester, was soloist at the Board of Trade Glee Club concert, given in Worcester last week, when he received much commendation for good singing.

The Handel and Haydn Society makes the following announcement:

"The Messiah" will be performed in Symphony Hall on the evenings of Sunday, December 20, and Monday, December 21. At the first concert the following artists will appear: Caroline Mibr-Hardy, Adelaide Griggs, Glenn Hall and Frank Croton; at the second concert Grace Bonner Williams, Pearl Benedict, Glenn Hall and Frederic Martin. "Elijah" will be performed on Sunday evening, February 7, in commemoration of the one hundredth anniversary of Mendelssohn's birth (February 3, 1809), and the solo singers will be Madame Jonelli, Florence Mulford, Cecil James and Gwilym Miles. Gounod's "Redemption" will be performed on Easter Sunday, April 11. The names of the solo singers will be announced later.

The seventh rehearsal and concert of the Boston Symphony Orchestra, with Max Fiedler, conductor, had the assistance of Ossip Gabrilowitsch, pianist. This was the program: Tone poem, "A Hero Life," Strauss; concerto in B flat minor, No. 1, Tchaikowsky; prelude and "Love Death," from "Tristan and Isolde," Wagner. Ossip Gabrilowitsch was never heard to finer advantage than at these performances. He seems to have gained tremendously in all directions, with an enviable breadth of playing which stamps him as admirable. His poetic instincts, too, have grown. The very enthusiastic audience gave Mr. Gabrilowitsch a rousing welcome.

A. E. Prescott's pupil, Rose Fish, recently gave a program at the Town Hall, Chelmsford, Mass., to which an appreciative audience listened. Mr. Prescott himself was at the piano, hence the accompaniments were altogether as much of a treat, or almost, as were Miss Fish's pretty songs. Numbers from Handel, Bach, Mozart, Donizetti, Liza Lehmann, Weil, Mrs. Beach and others were on her list. Miss Fish is an interesting young lady of only eighteen, an indefatigable student and has done truly wondrous things under Albert Prescott's supervision. A clipping says of Miss Fish's recital:

Miss Fish is possessed of a wonderfully sweet soprano voice, clear and pleasing throughout its wide range. Her selections were varied and well chosen and brought out with charming effect the exquisite qualities of her voice.

The press representative for the People's Choral Union, Ella Frances Swan, makes a favorable report of the work going on just now in preparation for the public performances which have been announced for later dates. She states that the rehearsals are progressing finely for the concert in January, when the cantata, "Barbara Frietchie" will be given, and later, "The Crusaders," by Gade. The Union has 450 members, and enthusiasm and good work are in order.

Boston will again be honored by the appearance of Dr. Ludwig Willner, who will give a song recital in Jordan Hall, on Monday afternoon, December 7. His program includes a group of songs by Schubert, Loewe's ballad, "Archibald Douglass"; songs by Wolf, Rubinstein, Sinding and Strauss (including Strauss' "Caelele").

Heinrich Meyn, assisted by Coenraad V. Bos, pianist, will sing in Steinert Hall, Thursday evening, December 10, songs by Schubert, Schumann, Franz, Jensen, Brahms, Kaun, Haile, Gerrit Smith, Hammond, Schlesinger, Nevin, Johns, and Diaz.

H. G. Tucker announces a series of six Sunday chamber concerts to be held at Chickering Hall on January 10, 17, 24 and 31; February 7 and 14, 1909, at 3:30 in the afternoon. The organizations are: The Adamowsky Trio, the Hess-Schroeder Quartet, the Longy Club and the Czerwonky Quartet. The artists will be: T. Adamowski, J. Adamowski, C. W. Adams, A. Brooke, D. Czerwonky, A. Dolmetsch, Emile Ferir, Cecil Fanning, A. Grisez, E.

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The Harvard Musical Association is feeling particularly happy just now over having had the munificent bequest of \$75,000, together with a notable collection of paintings and old instruments which will be duly transferred to the home of the association at 57A Chestnut street.

The announcement of the laying of the cornerstone of Boston's new opera house, Monday, November 30, states that addresses will be made by Governor Guild and Mayor Hibbard and many prominent musical artists. A list of the stockholders will be inscribed on a parchment scroll, headed "Boston Opera Company, November 30, 1908," surrounded by a wreath of bays and filagree work. The board of directors includes such prominent names as Eben Jordan, Francis Peabody, Jr., B. J. Lang, George W. Chadwick, Samuel Carr, Charles Loeffler, F. S. Converse and others. Arnoldi Conti's and Wallace Goodrich's names appear as conductors. Boston, generally, is interested in its new opera house. Time only intensifies the interest, and shows up more and more clearly the hazards impending if the opera house in question becomes too personal in any direction. But Boston will see to it that its own property will be placed under a management which will insure a facile and successful working plan.

E. Cutter, Jr., director of the Amphion Club, of Melrose, announces some very interesting items for the public concert to be given by this club within a fortnight. Burleigh, the negro baritone, is the soloist, and comes with newly acquired honors, having sung in England the past summer before King Edward, and was "demanded" to respond to many recalls. At the Amphion Club he will be heard in some of his own compositions, with accompaniments played by himself, and in some Coleridge-Taylor songs. His beautiful voice was heard in Boston a few seasons back, when Coleridge-Taylor gave a program in Jordan Hall, and it will be recalled how Mr. Burleigh delighted everybody with his fine singing. His wealth of color and feeling show conclusively his race instincts. Mr. Cutter promises a good program on the evening in question, and doubtless many, as usual, will go out of town to hear this fine male chorus sing, under the Cutter baton.

Jessie Davis, pianist, will be heard in a new and attractive way on Thursday afternoon, when she accompanies a reading of "Salome" at the Tuileries. Amy Grant, who has been charmingly entertained by the Au-

thor's Club, will read the tragedy of "Salome." Having the assistance of so gifted a musician as Miss Davis, Miss Grant must meet with approval.

Mrs. R. R. Littlefield, solo soprano at the Porter Church, of Brockton, Mass., has substituted several times at the Park Street Church for Madame Clarke-Bartlett, who is regularly installed there. Mrs. Littlefield has a voice of beauty, and will soon be heard in a public way. She is an all round musician, and well fitted to make a great success in a musical career.

Caroline Gardner Clarke-Bartlett will give a lecture-demonstration at Springfield, Mass., early in December, and on account of the interest shown in that city, will form a class with one of her representatives at its head. Madame Bartlett's work, which she pleases to call "Tonality," is constantly growing in demand as people gain more or less insight into it. The Clarke-Bartlett studios form a busy center these days, with pupils, prospective and otherwise, calling to discuss the method and its trend. A large reception is being planned by Madame Bartlett some time in January. A more attractive suite of studios cannot be found in the East, with its half dozen large windows commanding a view of quaint Copley square, with its dignity of public library, Trinity Church and Museum of Arts and a tantalizing glimpse of the blue Charles River across from Back Bay in the distance.

"With Katharine Goodson's best greetings from Australia," is on a card just sent to THE MUSICAL COURIER'S Boston representative. Mr. and Mrs. Hinton are in Australia. Mr. Hinton, as his old Boston friends will be glad to know, having been appointed this year's examiner in the Commonwealth for the Associated Board of the Royal Academy of Music and the Royal College of Music. Miss Goodson, as Mrs. Hinton, is known professionally, has taken Australia by storm with her piano playing. "An Artistic Triumph," "A Great Pianist," and other like expressions head the well written press comments which followed Miss Goodson's recitals in Sydney. This charming woman has hosts of friends in Boston, and, in fact, all over America, who will be delighted to learn through these columns of her tremendous successes. Suffice it to say that after her admirable performance in Melbourne with the Marshall-Hall Orchestra of the Grieg concerto, loads of flowers were conveyed to the platform, and there were shouts of applause, "Hurrahs" and repeated calls for her. She had to appear several times before they were appeased. Miss Goodson's itinerary in January alone is almost beyond conception as to how she will fill it. November 23 she left Australia for her American tour of seventy concerts, comprising the largest ever yet undertaken on the Pacific Coast by any artist. Christmas week

it begins thus: Victoria, Vancouver; January 3, Seattle; 4th, Tacoma; 5th, Portland; 7th, Spokane; 8th, Walla Walla; 9th, Pullman; 11th, Boise City; 13th, Salt Lake City; 15th, Los Angeles; 16th, San Diego; 17th, Los Angeles; 18th, Fresno; 19th, San Francisco; 20th, Stockton; 21st, San Francisco; 22d, Oakland; 24th, San Francisco; 28th, Colorado Springs; 29th, Denver.

Bertha Cushing Child, contralto, and Alice McDowell, pianist, are two of the attractive artists doing the musical part next Tuesday at Hotel Vendome, when the South End Day Nursery Auxiliary will hold its annual sale. Mrs. Child has become necessary to Boston. In all she essays she pleases. She has a voice which has reaped its own reward and a presence which is suggestive of the rare Burne-Jones type. Mrs. Child's song will be mostly new for the occasion above referred to.

Charlotte Broughton and Marion Haines, piano pupils of John Orth, were heard recently with success in Jordan Hall and at the Boston City Club.

The New England Chapter of the American Guild of Organists announces that the twelfth public service of the chapter will be given at the Eliot Church, Newton, on Thursday evening, December 3, at 7:30 o'clock. The prelude will be played by Henry Dunham and the postlude by George Burdett, of the Central Church, Back Bay. The regular choir of the church, consisting of Josephine Knight, soprano; Adelaide Griggs, alto; Harold S. Tripp, tenor; Leverett B. Merrill, bass, and a chorus of forty voices will sing Verdi's "Requiem" in its entirety, under the direction of Everett Truette, organist and choirmaster of the church.

WYLA BLANCHE HUDSON.

Dora Becker in Montreal and New Britain.

Dora Becker, the violinist, played before enthusiastic audiences recently in New Britain, Conn., and Montreal, Canada. In the Connecticut city, Miss Becker played under the auspices of the Teachers' Club, her appearance being the first recital in a series of five artists' concerts. Assisted at the piano by Elise Pekschen, Miss Becker played the following program: Concerto (andante and "Allegro Vicae"), Mendelssohn; minuet, Mozart; "Arioso," Handel; gavotte, Gossec; berceuse, Simon; "Moise Fantaisie" Paganini (for one string only); "Bourree," Bach; "Allegretto Grazia," Reger; caprice, "Variations," Paganini (for violin alone), and "Rondo Capriccioso," Saint-Saens.

In Montreal, Miss Becker was a soloist at the concert of the Sixty-fifth Regiment Band in the Salle Stanley, Tuesday evening, November 24. She played the Bruch concerto in G minor, Paganini caprice, "Variations" (for violin alone), and the Hubay fantasia.

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PHILADELPHIA, November 29, 1908.

From Bach to Chabrier, from 1721 to the present, such was the range of the program played by the Philadelphia Orchestra at the Friday afternoon and Saturday evening concerts. The first number to be heard, and the one that will be last forgotten, was the Bach concerto in F major for orchestra. The more Bach one hears, the more amazing his work appears. Like Shakespeare, it seems impossible that his time and surroundings could have produced such a giant of music. Although Bach spelt his name in music, thank heaven no Baconian cyphers have yet been discovered in his music, to prove that it was written by some one else. As to the F major concerto, it can be described in four lines addressed to Bach:

Contentedly, with strictest strands confined,
Sports in the sun that oceanic mind:
To leap their horns these waves did never long,
Or roll against the stars their rockbound song.

The work gives a great orchestra a chance to show its parts, with fine string work throughout, as well as a number of charming solo passages for flute and oboe, and the prominent solo parts for violin and high trumpet. Those high notes, with turn and trill that Mr. Rodenkirchen played with such clearness were marvels of trumpet virtuosity. The dignity of the music and the unhurried richness of the violin solo parts, while not so amazing, were even more satisfying from a purely musical point of view. Assuredly, Thaddeus Rich is one of the few violinists who can play Bach in an entirely satisfying manner. The symphony, Brahms in D major, is one of this composer's most pleasing and melodious works. Weingartner says of it: "One can scarcely find any other work of Brahms in which the inventive power has come forth so fresh and original; nowhere has he made his orchestra so sonorous." The work of the skilled conductor was shown in the way Pohligh directed the second movement, one of the most difficult sections in all symphonic music to interpret, so that the listener may understand the thought of the composer. As often played, this adagio is tame indeed, its meaning never comprehended. But for once the cloud seemed to be lifted, and thought and feeling were revealed. A spirited rendering of the finale showed that Brahms has some dramatic qualities after all. The overture, "Gwendolme," by Emmanuel Chabrier, that was heard for the first time at these concerts, cannot be called a success. Even the magnificent work of the orchestra (the overture is tremendously difficult) could not cover its cheap melodies, and its noisy, clever harmony exercises. Dr. Ludwig Wüllner was the soloist of these concerts. Accompanied by the orchestra he read "Das Hexenlied," words by Ernest von Wildenbruch, musical setting by Max Schillings. Dr. Wüllner read with true dramatic fervor, the rich, full tones of his voice harmonizing with the orchestra in a remarkable manner. As one of the audience said: "I did not read the poem, and I do not understand German; but I did understand Dr. Wüllner. That is, without knowing the story of 'Das Hexenlied' I understood the emotional drama contained therein. No words were necessary for this. Music, the rise and fall of the human voice, are

the language of love and fear and sorrow." Another language without words was the applause that Dr. Wüllner received. His work was appreciated, and he was recalled again and again. When he appeared, hand in hand, with Director Pohligh, the smile that lit up his strong features showed that he clearly understood the language of approving applause.

THURSDAY EVENING and Friday afternoon the Philadelphia Orchestra will play the following program:

Overture, In Autumn.....Grieg
Symphony, No. 4.....Tschaiakowsky
Concerto for piano and orchestra.....Burmester
Luther Conradi, soloist.
Symphonic poem, Dance of Death.....Saint-Saëns

Notice the words heading this paragraph, THURSDAY EVENING in capital letters. Owing to some other arrangements, the evening concert will be played on Thursday this week instead of the usual Saturday performance. The program is unusually attractive. "In Autumn" will be played for the first time at these concerts, but Grieg seldom disappoints. The Tschaiakowsky symphony, No. 4, is almost equally beloved with the "Pathétique," and is a work that constantly discloses new beauties with new hearings. The soloist will be Luther Conradi, formerly of Baltimore, but now proudly claimed by Philadelphia. Mr. Conradi will play the concerto composed by his teacher, Richard Burmeister. Successful appearances both here and in Germany have given Mr. Conradi a well earned reputation as a player of artistic temperament and solid musical worth.

The special music at St. Clement's Church on Sunday and Monday last proved to be of unusual interest. The dedication of the new chancel and celebration of St. Clement's Day were the occasion of the elaborate musical program prepared by S. Wesley Sears, the organist of the church. At the Sunday evening service a brass quartet and Oskar Schwar, the famous tympanist, all of the Philadelphia Orchestra, added to the brilliance of the music. Monday morning the choir of fifty men and boys and orchestra of thirty pieces, and Mrs. Sears at the organ, rendered Gounod's "St. Cecilia." Mr. Sears' organ numbers for Sunday evening were: Fugue in E flat, Bach; cantilena, Grison; intermezzo, Callaerts; toccata from fifth symphony, Widor; march from "Aida," Verdi.

The Students' Musical Club, of the Leefson-Hille Conservatory of Music, gave an enjoyable concert on Wednesday evening. Nearly all the students of the conservatory are active members of this club, so it is a busy organization. One of its charms is that you never know just what it will do next. It may be a musicale, or a reception, or a day in the woods, or a dance. But be what it may, plenty of willing hands and youthful enthusiasm will make a success of the undertaking. This time it happened to be music, so there was plenty of good music, plenty of performers and plenty of listeners. Some of the numbers were: Romanza, Gerstley, for two violins, played by J. Shapiro and Nathan Cohen; a Chopin etude for piano, John Thompson; a Schubert chorus, by twelve women's voices; violin solo, by Saint-Saëns, Harry Solomon; "Danse Macabre," Saint-Saëns, arranged as piano duet, Alice Herr and Edith Barber; trio for violin, cello and piano, Gerstley, played by Julius Leefson, Richard Lucht and Emil Simon.

The time draws near for the Chaminade Club's principal event of the season. This is Madame Chaminade's piano recital at the Academy of Music on December 9, under the auspices of this women's musical club. Madame

Chaminade will be heard in a number of her own compositions, such as "The Scarf Dance," "The Flatterer," "Summer Madrigal," etc. Assisting will be Yvonne de St. André, soprano, and Ernest Groome, baritone.

A recital will be given in Griffith Hall, December 7 by Paul Meyer, violinist, and D. Hendrick Ezerman, pianist. A sonata for violin and piano by Richard Strauss will be an interesting part of the program. Numbers by Grieg, Tschaiakowsky, Chopin and Wagner will form part of the program.

The opera season seems now to be in full swing. Audiences are filling the Hammerstein Philadelphia Opera House and the Metropolitan Company's performances at the Academy of Music at every performance. Both companies are presenting about the same list of operas here as in New York. For instance, Hammerstein's Company was heard during the past week in "Lucia," "Huguenots," "Samson and Delilah," and "Thais," while the Metropolitan's weekly performance on Tuesday evening was "Faust."

WILSON H. PILE.

BALTIMORE.

BALTIMORE, November 28, 1908.

The second concert by the Philadelphia Orchestra was given in the Lyric the evening of November 23. The appearances of this sterling organization have become a feature of our musical life and are eagerly anticipated by a large and enthusiastic clientele. It is indeed a cause for rejoicing to note the fact of a decided musical growth in Baltimore, as evidenced by the increasing interest in the Philadelphia Orchestra and their splendid performances, and to feel assured that one of the fixtures of each succeeding season will be the reappearance of Mr. Pohligh and his men. The concert was full of charm, and the distinguished conductor gave scholarly readings throughout; indeed, he invested the Dvorák "New World Symphony" with new enchantments, and produced thrilling effects in the overture and caprice. Emil Sauer was the soloist. He appeared as a composer as well, and was equally competent and convincing in each role. After many recalls, in which he gracefully extended a due meed of acknowledgment to the orchestra for its fine work in the concerto, he yielded to the insistent demands of the audience and played an encore, the rule, notwithstanding, to the contrary. The order of the program follows: Overture, "1812," Tschaiakowsky; symphony "From the New World," Dvorák; piano concerto in E minor, Emil Sauer; "Spanish Caprice," Rimsky-Korsakow.

Ernest Hutcheson, of the Peabody staff, gave his first informal recital at the Lyric Assembly Hall November 24, on the subject of "Old and Modern Dance Forms." He is a skillful pianist and an interesting lecturer, and his recitals are always of great value from an educational viewpoint.

The fine choir of Mt. Vernon M. E. Church, composed of twenty-five voices, under the direction of J. E. Ingram, Jr., will sing "St. Paul" tomorrow night.

M. H.

Vanderbilt in Opera.

Cavaliere, the soprano, who was formerly with the Metropolitan Opera Company, the Paris Opera and Covent Garden, is to be the head of an opera company in this country to go through the States and Mexico with several of Puccini's operas. Mr. Simmons, who was formerly associated with Nordica in her concerts, is engaging some of the artists, and Alfred G. Vanderbilt is backing the enterprise financially.

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23 Union Square, New York.
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NEW YORK, November 30, 1908.

The second meeting of the International Art Society, at the Waldorf-Astoria Hotel, brought a program of five numbers, consisting of piano solos by Anna Jewell; alto songs by Matile Offerman, and violin pieces by Isidore Moskowitz. Miss Jewell played with dash and sentiment Chaminade's "The Flatterer," and the "Second Hungarian Rhapsodie" as encores. Miss Offerman, statuesque in person, lovely of voice, sang German lieder, and with good effect "Undiscovered, Discovered," by Grace G. Gardner, whose pupil she is. President Mrs. J. Christopher Marks announced that Miss Gardner was present, making her rise to share in the homage of applause given the fair singer. Announcements relating to the society, a prospective chapter to be established in England; the increasing prominence and prosperity of the newly instituted Syracuse Chapter; plans for the first annual dinner, about December 10, etc., all interested the members and their friends, who were present in goodly numbers. Mrs. Henry Loy Easton, president of the National Society of Ohio Women, was the guest of honor, seated on the platform.

Josephine McMartin, continuing the Von Ende violin students' recitals, played a concert sonata by Veracini, Godard's concerto, and Sinding's suite, at the American Institute of Applied Music, November 28. The young woman has undeniable violinistic gift, which, cultivated by assiduous study, enables her to play well, as do all the Von Ende pupils. The violin choir of a score of young players collaborated in the performance of two pieces from "A Midsummer Night's Dream," and Schumann's "Rufung der Alpenfee," from "Manfred." The last of these recitals takes place December 15, when E. Hart Bugbee plays con-

certos by Lalo and Paganini, the latter's "Fantasia on Moise" for the G string, and his "Caprice." The violin choir participates in excerpts by Wagner and Bach.

Sophie Fernow, who has testimonials from Von Bülow, Scharwenka and Klindworth regarding her capability as pianist and teacher, and who taught for five years in the Scharwenka Conservatorium, Berlin, is now permanently in New York. Her recital in Mendelssohn Hall with the violinist Triuka gave an inkling as to her pianistic qualifications, and was much praised by those who heard it, for she is an earnest, highly endowed pianist.

Philip James, the organist, assistant at St. Mary the Virgin's, gave two recitals in Jersey City last week, at Waverly Congregational Church. The Observer next day said: "Mr. James gave a splendid organ recital; he is master of the organ. . . . Showed great pedal technic." The Evening Journal spoke of the general satisfaction he gave, also mentioning his skill and taste.

A hundred people listened to music at the new home of the Misses Kieckhoefer, 63 West Ninety-sixth street, Sunday afternoon last. The participants were Edith Rodgers and Mabel H. von Dahlen (the latter assistant at the Burritt studios), sopranos; Lisette Frederic, violinist; Bonnie Maud, recitations, and Emil Hofmann, baritone. Miss Kieckhoefer played the accompaniments, and people prominent in social and musical life were interested listeners.

Irene Collyer, singer and teacher, has lately returned from Paris, where her talented little fourteen-year-old pupil, Annette Black, attracted attention by her dainty singing in costume. She sang at the benefit for crippled children.

Walter H. Robinson gave an informal recital in his Carnegie Hall studio last Tuesday, Mrs. Robinson at the piano. The summer in the Adirondack Mountains has done him good.

Haensel & Jones predict for Frederic Martin, basso, an excellent season for 1908-9. Since singing at the Worcester Festival he has been on a four weeks' concert tour through Pennsylvania and the Middle West. Some of his dates follow:

December 2, "St. Paul," Lynn, Mass.; December 4, "Messiah," Brockton; December 7, "Elijah," Newburyport, Mass.; December 17, recital, Tarrytown, N. Y.; December 21, "Messiah," Boston, Mass.; December 22, "Samson and Delilah," Providence, R. I.; December 23, "Messiah," Troy, N. Y.; December 29, "Messiah," Worcester, Mass.; January 6, Apollo Club, Boston, Mass.; January 12, Symphony

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Mr. Krüger has been a pupil of both Prof. Heinrich Barth and Prof. Theodore Leschetizky.

The address of the studio of Mr. Krüger will be announced later. Letters can temporarily be addressed to

208 Central Park South

Concert, Bay City, Mich.; January 14, recital, Michigan City, Ind.; January 20, "St. Paul," Taunton, Mass.; February 10, "Caractacus," Mendelssohn Choir, Toronto, Canada; February 15, concert, Middletown, Conn.; February 22, concert tour of three weeks; April 25, "Creation," Musik Verein, Milwaukee, Wis.; April 29, concert, Mendelssohn Club, Chicago, Ill.

S. Camille Engel, the singing teacher and author of the booklet "The Method I Teach," has returned from abroad with a number of strong endorsements. Georg Grosch, tenor at the Royal Opera in Dresden, also court chamber singer, is a pupil of Mr. Engel, and naturally declares his master's method is peerless. Alois Burgstaller, tenor at the Metropolitan Opera House, declares Engel's method is excellent. Isidore Braggiotti says that every singing teacher ought to possess a copy of Engel's booklet. Herbert Witherspoon, basso at the Metropolitan Opera House, is another who has written favorably of Engel's method, and Jean de Reszke endorses every word of the booklet, which may be had on application (price, 25 cents) at Mr. Engel's studio, 6 West Eighty-second street. Mr. Engel teaches the pure Italian method, and the success of his pupils proves that he is an able master.

As previously announced in THE MUSICAL COURIER, Geraldine Morgan, the violinist, will give three concerts at the Belasco Theater, Sunday evenings, December 13, January 10 and February 14. The first date Miss Morgan will present the following program: Sextet from "Lucia,"

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arranged by Brahms for two violins, two violas and two cellos; a group of Schubert lieder and the Haydn quartet in G major, op. 17, No. 5. Miss Morgan will have the assistance of F. Lorenz Smith, violin; Joseph J. Kovarik and S. Laendner, violas, and Paul Morgan and Max Droge, violoncellos.

Dr. Nicholas J. Elsenheimer devoted his third interpretation lecture-recital at the Granberry Piano School, Saturday evening, November 21, to two Beethoven sonatas, the "Moonlight" and "Appassionata." Wednesday evening, December 30, Carl Faeltin, the founder of the Faeltin System of Fundamental Training, and Alice M. Fortin, a graduate of the Faeltin Pianoforte School in Boston, will give a recital at Carnegie Chamber Music Hall, under the auspices of the Granberry Piano School.

Frederick W. Magdeburg, baritone, is a valued member of the choir of the Central Baptist Church. He recently sang "By the Waters of Babylon" with nice effect, his voice smooth and expressive, his enunciation clear. His is evidently a voice well worth cultivating.

Ada Landon Hand is the only woman leader of an orchestra of men in the city, all French musicians. They play at the "Little Mothers' Festival" the coming Saturday at the Waldorf-Astoria Hotel.

Irwin E. Hassell will be piano soloist at the third of the concerts given by the Max Jacobs String Quartet, Chamber Music Hall. He played last week at Shanna Cumming's musicale, Brooklyn.

Nevada Van der Veer, contralto, has been engaged for "The Blessed Damozel," Oratorio Society, December 3; for Mahler's second symphony, December 8; "The Children of Bethlehem," December 19, Carnegie Hall. She goes on tour with the New York Symphony Orchestra in the spring.

Evadna Lapham, said to be a superior pianist, is to become a resident of New York in the near future, coming from Chicago. She has accompanied Witherspoon, Hamlin, Clark, has played in ensemble, and is highly recommended by Eleanor Everest Freer.

Sebastian von Hiller, singer and teacher, formerly assistant conductor at Her Majesty's Opera, hears voices daily from 1 to 2 o'clock, at his studio, 1425 Broadway.

Etta H. Martin, of Brooklyn, gave a students' musicale at the Pouch Gallery December 1, six students, also the Fortnightly Club, taking part.

Rafael Saumell, pianist, played acceptable solos at the Women's Democratic Club, Waldorf-Astoria Hotel, last week.

Louis Sajous expects to give a song recital at his residence-studio soon, several students from New Haven and elsewhere taking part.

Leon C. Klingberg, the pianist, who has several times collaborated with Mr. Ellis in "Enoch Arden," teaches at his studio, 53 West 104th street, and at the pupils' homes.

D. L. Murphy has an excellent season in prospect as teacher of piano, organ and harmony; he is connected with the Church of the Incarnation, Thirty-fifth street and Madison avenue.

The Manhattan Conservatory of Music, L. S. Bronson, director, makes a specialty of piano, violin, mandolin and voice.

Madame S. Grosskopf, soprano, and Inga Hoegsbro, pianist, gave a recital at the Mason School, Tarrytown, last week.

Moritz E. Schwarz's program for his organ recital at Trinity Church this Wednesday, at 3:30 p. m., includes "Festival March," Foote; "Pastorale," Faulkes; "Dialogue," Klein; "March of Israelites," Costa; "Canzona," Guilman; "Oriental Sketch," Bird, and "Toccata," Crawford.

Mr. and Mrs. Frederick Gunther gave a song recital at the residence of Mr. and Mrs. Adolph Busch, 322 West Ninetieth street, Tuesday evening, November 24. The patrons were: Mesdames William H. Armstrong, Benjamin L. Bailey, Olin D. Gray, Richard B. Gattling, Edward E. Hersman, Jr., John D. Higgins, Harry E. Imbrie, Edward Kinney, Thomas W. Morehead, William H. Peckham, William H. Taylor and Clarence H. Wildes. Mr. and Mrs. Gunther were assisted at the piano by Frederick E. Shattuck, in singing songs by Mrs. Beach, Meyerbeer, Caracciola, Squire, Chadwick, Bemberg, Franz, Huhn,

Thomas, Delibes, Ries, Harriet Ware, Saint-Saëns, and Mrs. Gunther sang the waltz from "Roméo and Juliet" (Gounod), while Mr. Gunther sang the Mephistopheles serenade from "Faust."

The Wirtz Piano School has issued invitation-programs for a students' recital, Friday, December 4, 8:15 p. m., when the following pupils will be heard, each playing two pieces: Albert Roermann, Marion Hubbard, May Markham, Mildred Ellis, Hazel Ware, Margaret Kitchelt, Mae Symes and Adolph Roermann.

Leo Tecktonius has issued cards for a musicale for Sunday evening, December 6, by courtesy of Madame Newhaus, in her studio suite, 434 Fifth avenue.

Luella A. Wait and William L. Bowman were married at the home of the bride's parents, Mr. and Mrs. John Cassan Wait, November 25. Mrs. Bowman was known as an excellent violinist, going abroad to study under Sevcik, when she met Mr. Bowman, cutting short her studies.

Loretta de Lone, harp soloist and teacher, after successful appearances in Pittsburgh, Minneapolis and other cities, will settle permanently in New York this season. Miss de Lone has played in recitals, symphony concerts and at big church celebrations with marked success. Here, she will teach and continue her public work. The location of her studio will soon be announced in THE MUSICAL COURIER.

The Grasse Trio, consisting of Edwin Grasse, the blind violinist; Katherine de Normandie Schaeffer, pianist, and her husband, Robert Haven Schaeffer, cellist, will be given at Mendelssohn Hall on the evening of Friday, December 11. The program will include Mr. Grasse's latest work.

Charles Norman Granville, the baritone, is having the most successful season of his career. His recent appearance at Mendelssohn Hall before a large audience, among whom were many prominent musicians, called forth enthusiastic praises for the excellent quality of his voice, refinement of style and purity of diction. Appended are a few press criticisms:

Mr. Granville, who has an excellent baritone voice, was heard with much pleasure in a group of English songs.—Herald.

Charles Norman Granville, a melodious baritone, sang three songs, of which Herman Lohr's "Soldier Song" displayed a good deal of dramatic flourish, but Mr. Granville's baritone was always well modulated and musical. His enunciation was something to be envied.—Evening Sun.

Mr. Granville's voice is pleasing and he has excellent diction. What most pleased the audience was his rendition of Herman Lohr's "Soldier Song."—Evening Telegram.

The tones of Mr. Granville's upper register are of luscious quality, and he displays good style and finish.—Staats-Zeitung.

Saturday evening, December 5, the Oscar Duryea School, 200 West Seventy-second street, will present Lilla Villes Wyman, Paul Jones Chute and Lillian Kaufman in a series of fascinating Spanish dances. Mrs. Wyman and Mr. Chute will dance "La Sevillanita"; Miss Kaufman will be seen in "Tango" and others quite as beautiful. Mrs. Wyman, who is a member of the faculty of Mr. Duryea's Normal School, spent the past four summers in Spain, studying the national and folk dances of that country. Another feature of the program promised for next Saturday is an American conception of "La Cachucha," to be danced by a pupil of Mr. Duryea to Moszkowski's "Malaguena."

The Adele Margulies Trio played a new trio by Max Reger at its concert in Mendelssohn Hall last night (Tuesday). The Dvorák trio in F minor, op. 65, No. 2, was the other work performed by Miss Margulies and her associates. January 19 is the date of the next concert and February 23 the date of the final one in the series. A new trio by Napravnik is one of the works to be played by this organization at the second or last concert.

Miltonella Beardsley, the pianist, played at a Carnegie Hall studio musicale November 6, and November 18 she was on the splendid program of the Sunshine Society State Convention at the Hotel Astor.

Jomelli in Minneapolis and Pittsburgh.

Madame Jomelli sang in Minneapolis yesterday (Tuesday, December 1) and tomorrow, December 3, she will appear in Pittsburgh. The soprano will return to New York in time to take part at the farewell Chaminade concert at Carnegie Hall, Tuesday afternoon, December 15. Then she will go West again to sing in Chicago, December 22. Madame Jomelli is under the management of R. E. Johnston.

Lhevinne Aroused More Enthusiasm.

The New York critics who attended Josef Lhevinne's second recital in Carnegie Hall, Saturday afternoon, November 21, were nearly unanimous in expressing their opinions about the great gifts of the Russian artist. Criticisms from the World, Sun, Press and American are appended:

His performance revealed him as one of the greatest living pianists. When he made his bow to New Yorkers a few years ago, this young Russian sprang into immediate fame. His remarkable powers were fully recognized from the beginning. But Lhevinne has grown in artistic stature, and now he stands in the front rank of his profession.

Invariably there are differences of opinion as to interpretation. There was opportunity yesterday for those differences. But from a pianistic point of view, Lhevinne's work had to be acknowledged as superb. If there were passages here and there that would have sounded more effective if played with a little more emphasis and contrast in phrasing one had to concede at any rate that the interpretations were straightforward, genuine, wholesome, absolutely free from affectation.

Lhevinne's touch is marvelous. It is equally mellow in forte and piano; equally eloquent, warm, throbbing. His fortissimo never is strained; it is huge, overpowering and always beautiful. His pianissimo is exquisite in delicacy and expressiveness, but in all dynamic gradations the tone sounds opulent. Take the difference between a big orchestra and that of a small body of players. The same difference exists between the playing of Lhevinne and that of the other pianists. Rubinstein was a great singer on the piano. When he died his mantle fell on the shoulders of Reisenauer. Now that Reisenauer is no more Lhevinne heads the list of keyboard singers. Like Rubinstein he controls the massive sonorities of his instrument; like him again, Lhevinne has an immense reach and finger tips of velvet. The attack of his melody-freighted hands is that of Rubinstein. Every ounce of descending weight, from the resilient elbow downward, is converted into tone, luscious and vibrant. A wonderful technic is Lhevinne's, but it is not a technic of flamboyant display. It takes a pianist to recognize fully his subtle refinements. Many wonders of Lhevinne's tonal palette and technical store were revealed in Rubinstein's variations, an interesting work that was new to most of the audience. Lhevinne played this difficult music with the ease and repose that mark the master.—New York Press.

Lhevinne, having shrewdly begun his concert tour so early in the season that it was not overshadowed by the dazzle of the operas and the great orchestral concerts, gave the second of his series in Carnegie Hall yesterday afternoon. The hall gave every indication that a great and popular player was the attraction, for every one of the twenty-eight hundred seats was taken, and some admirers who were anxious to sit and hear the player were content to stand. The program was varied and contained compositions by Schumann-Scarlatti, Mozart, Weber, Chopin, Liszt, and, of course, Rubinstein, without which name no Lhevinne program seems complete. The offering by this composer-musician was twelve variations, op. 88, and was easily the show piece of the afternoon. Some of Mr. Lhevinne's work in this number was so remarkable in technic, brilliancy and power that the audience broke into applause two or three times before the finish of the last movement. There were encores galore, and the music-lovers crowded down to the stage to get a closer look at the nimble, powerful fingers of the young artist, who each year shows an added hold on his art.—New York American.

Josef Lhevinne gave his second piano recital in Carnegie Hall yesterday afternoon, November 21, before a large audience, who applauded him with enthusiasm. And justly, for he gave a really remarkable exhibition of artistic piano playing. He plays with so much graceful sentiment and fancy, his technic is so really marvelous and his tones so massive and sonorous—he never pounds—that his work is unfailingly interesting and appealing to lovers of the instrument in its proper field. I have seldom enjoyed anything more than the two rarely heard Rubinstein variations, op. 88, which Lhevinne played with absolute mastery, astonishing brilliancy and accuracy in view of the enormous technical difficulty and much feeling for dramatic color and contrast; in short, magnificently.—New York World.

The program was again somewhat out of the beaten track, for which he deserves a certain amount of gratitude. * * * The program included the Rubinstein variations, op. 88. * * * The composition is seldom played. It is one of those herculean pieces demanding a combination of gigantic finger and wrist technic, immense tonal power and uncommon endurance. These requirements Mr. Lhevinne has at his command. He played the number with splendid sonority and sweeping brilliancy.—New York Sun.

Baldwin Organ Recitals, City College.

Wednesdays at 3, Sundays at 3:30, large audiences gather to hear the organ recitals given by Professor Baldwin at City College. Whether he plays the involved figuration of the classic Bach or the modern composer, the musically is equally clean cut, calculated at once to interest the listener. "St. Ann's Fugue" and the great G minor fugue by Bach; Rheinberger's "Freundschaft" sonata; three recent pieces by Max Reger, charming in effect, and Mendelssohn's "Midsummer Night's Dream" overture, played in a manner that brought out all its delicacy and humor, were among the works performed last week. For the coming programs, that of today has Guilman's popular first sonata, Handel's largo, Bach's monumental toccata in F, and Von Weber's "Euryanthe" overture listed. Sunday next a Bach fugue, the adagio from Mendelssohn's "Scotch Symphony," a suite by Borowski (of Chicago), the largo from Dvorák's "New World Symphony," and Wagner's "Walthalla Scene" are to be played. There will be but four more recitals in the fall term, closing December 20.

Leo Blech's opera, "Versiegelt," had its première at Hamburg, November 4.

PRESS WOMEN CELEBRATE WITH MUSIC AND ORATORY.

With the re-election of Mme. Evans von Klenner as president of the Woman's Press Club of New York City, another artistic and progressive term has been inaugurated for that body. The annual installation of officers took place Saturday afternoon, November 28, in the Astor Gallery of the Waldorf-Astoria. The musical and oratorical program was unusually excellent. The ceremonies were opened with the performance of two movements from Mendelssohn's noble trio in D minor, the players being Isabel Hauser, piano; Theodore Gordon, violin, and Anatole Bronstein, cello. Miss Hauser and her associates have been rehearsing faithfully and the results of their work were plainly disclosed in the symmetry and beauty of their art. Miss Hauser, particularly, who carried the burden of leadership, showed that she has made great advancement since her own concert in the same gallery last season. The pianist gave more indications of her emotional nature by her performance later on the program Saturday of the Chopin polonaise in C sharp minor. Miss Hauser's touch is magical and her technic ample, while the fair player herself charms still more by a winsome personality, free from any suggestion of mannerism or conceit.

Helen Waldo, contralto, and Reinald Werrenrath, baritone, were the singers of the afternoon. Miss Waldo sang with marked expression "Over the River," by Amy Woodforde-Finden; "The Blood-red Ring," by Coleridge-Taylor, and "Charley Is My Darlin'" (old Scotch). Mr. Werrenrath, one of America's best baritones, a manly, splendid artist, was heard in three songs of marked contrast, which also showed the singer's talent as a linguist. Mr. Werrenrath's numbers were: "Lungi dal caro bene," by Secchi; "Zur Ruh," by Hugo Wolf, and "Forgotten Land," by Harriet Ware. In each the singer proved that he has studied the significance of the music as well as the spirit of the text. His resonant voice was in prime condition, and above all once more showed himself possessed of interpretative powers of a high order. Edith Milligan-King played Mr. Werrenrath's accompaniment impressively and musically.

One of the club members on being congratulated upon the exceptional quality of the music for the afternoon, replied:

"If this club did not have good programs what would the people think of us? We have for our esteemed president, Madame Von Klenner, famous the world over as a singer, musician and vocal teacher, and then the chairman of our music committee is the prima donna, Alma Webster-Powell. We have other musical members who are celebrated, as well as many notable literary women. Our programs are always exceptional, and you will find that few decline invitations to attend our meetings."

The character of the speakers last Saturday, like the musical features, fully corroborated the truthfulness of the zealous member who spoke for her colleagues. Madame Von Klenner has made wonderful strides as a presiding officer. She was most felicitous in her introductory remarks and later on introducing the musical artists and the speakers. Margaret E. Henry spoke in behalf of the "Tennessee Mountain People," and she touched all hearts by her sympathetic manner and her plea for assistance in sending some of the impoverished but ambitious young mountaineers to Maryville (Tenn.) College, where the speaker is a professor. Miss Henry is North on the unpleasant but praiseworthy mission of interesting millionaires in the work of Southern education. Helen H. Gardner, a member of the Press Club, who spoke on the text, "Ourselves as Others See Us," gave a graceful and at the same time humorous account of her introduction to one of the smart women's clubs of London. N. A. Jennings, of the New York World, the only male speaker, blushed, and at the beginning seemed ill at ease as he faced that audience of two hundred women and three men, to talk on the mysterious subject, "What Next?" But Mr. Jennings ended better than he began, and he too won all hearts by the tributes he paid womankind, and one woman in particular—his wife—a professional singer; but, Mr. Jennings' subject remains a mystery. Dr. Mary Mills Patrick, of the American College at Constantinople, Turkey, talked ably on "The Press in Turkey." She spoke with enthusiasm on the recent awakening in the domain of the Sultan, which is now for the first time enjoying freedom for the press and a universal desire for education and enlightenment along all lines.

The Rev. Phoebe A. Hanaford, honorary president of the Press Club, made an eloquent speech before the installation exercises, and Madame von Klenner in particular was commended in the most gracious manner. The officers, executive committee and chairmen of other committees for the current year are: President, Madame von Klenner; first vice president, Mrs. Warren Higley; second vice president, Florence Guernsey; third vice president, Baroness de Bazus; recording secretary, Ellen M. Staples; corresponding secretary, Clara S. Ellis; treasurer, Mary E. Faulkner; auditor, Mrs. Joseph Pool; chairman of ex-

ecutive committee, Miss B. L. Clarke; first member of executive committee, Mary Garrett Hay; second member of executive committee, Mrs. H. Herbert Knowles; third member of executive committee, Mrs. Benjamin N. Scudder; fourth member of executive committee, Dr. M. Frances Thornton; chairman committee on literature, Rose Woodallen Chapman; chairman committee on progress and current events, Agnes Lewis Mitchell; chairman committee on press, Marguerite Linton Glentworth; chairman committee on art, Grace Gallatin Seton; chairman committee on music, Alma Webster Powell; chairman committee on education for citizenship, Helen Varick Boswell; chairman committee on legal interests of women, Harriette Johnston-Wood; chairman committee on reception, Mrs. James S. Clarkson; chairman committee on membership, Emilie D. Martin; chairman committee on visiting, Letitia Cornell.

MUSIC IN BUFFALO.

BUFFALO, N. Y., November 27, 1908.

Monday evening, November 23, was "gala" night at Convention Hall, judging by the large attendance and the applause which greeted the Orpheus Society. The chorus, larger than usual, was exceptionally good. The opening chorus, entitled "Sängersstuch," was composed by Julius Lange, conductor, and is dedicated to the Orpheus. The opening stanza, "Gruss Gott! mit hellem Klang, Heil Deutschem Wort und Sang!" was sung in a manner which aroused pleased attention. The chorus which followed was sung with a spontaneity of attack which evinced fine training and careful practice. These selections followed: "Hymne an die Musik," Lachner; "Die beiden Königskinder," and "Das Volkslied," Kremsler; "In den Alpen," Hegar; "Vineta," Heim, and "Matrosenchor," from "The Flying Dutchman," were well sung, especially the last two. A commendable feature was the clear enunciation of the text. Margaret Keyes, contralto, by her admirable singing, deepened the impression she made here last winter. A beautiful young woman is she, whose versatility was shown by the songs she interpreted so artistically; "Liete Signor," from "The Huguenots," was followed by songs by Hugo Wolf, Brahms, Harris and Ronald. Miss Keyes responded to three encores. "Four Leaved Clover," by Whitney Combs; "April Blossoms," Clough-Leiter (the latter sung to the Orpheus Chorus, facing it, elicited storms of applause), and Bemberg's "La Chanson des Baisers." This charming artist will sing twice in Buffalo again this season. Master Kotlarsky, the talented young violinist, has become very popular in Buffalo. His selections were "Spanish Tanz," Sarasate; "Perpetuum mobile," Ries, and two encores, one being Saint-Saëns' "The Swan." The accompaniments were played by William J. Gomph, in his usual skillful manner. Mr. Gomph also played the piano accompaniments for Miss Keyes and the Orpheus. Mr. Lange's piano solos by Chopin and d'Albert were warmly applauded. He is a brilliant performer, who has a facile technic and delicacy of touch. In addition to his work as a conductor, Mr. Lange teaches the piano and is organist of St. Peter's Lutheran Church.

The Clef Club concert at Convention Hall on Thanksgiving night was an emphatic success. The audience was an enthusiastic one. The Clef Club now numbers 210 members. It won hearty applause by singing in faultless style the following numbers: "The Vagabonds," Fanning, accompanied by Mrs. George Bagnall; "The Lost Chord," à capella, arranged by Macy; "There is Dew for the Flow'et," à capella, Gaul; "The Jabberwocky," Jacobsen, four parts, à capella; "You Stole My Love," Macfarren, à capella; "Scots Wha Hae," arranged by Leslie, eight parts, à capella. "National Song" was an inspiring composition, the words written by Alfred Jury, and the melody by Lavalley, arranged by the accomplished conductor, Mr. Jury, as an eight part song for the Clef Club. Mr. Jury was presented with an immense bunch of chrysanthemums. He is a man of high ideals and lofty standards of perfection. There has been disciplinary training, otherwise the Clef Club could not rise as one man at the lifting of the baton. The Sheffield Choir could study this uniformity of action with great benefit to themselves. Decision and grace personified. Great credit is due the club for its instant attack and its observance of Mr. Jury's baton. The soloist of the evening was Fannie Bloomfield Zeisler. Such an intellectual reading of Beethoven's sonata, op. 31, No. 2, has rarely been heard. The absorbed listeners wanted a repetition. "Valse Parisienne" (new), Schütt, dedicated to Madame Zeisler; nocturne, op. 27, No. 2 (by request), Chopin; étude, op. 25, No. 3; fantasia "Impromptu," op. 66; ballade, op. 47, followed, also "Paraphrase de Concert on Themes from the opera 'Eugen Onegin,'" transcribed for piano by Pabst; op. 81, Tchaikowsky, and Chaminade's "La Lisonjera," made up the program. Owing to insistent applause the gracious artist responded to three encore numbers, compositions by Saint-Saëns, Delibes, and Schubert's "The Erl King," played by request, electrified the audience.

The piano seemed to utter, "Das Kind ist Tod. But why try to describe the work of incomparable Bloomfield Zeisler? Like 'painting the lily and perfuming the rose'—an impossibility.

Last Saturday afternoon the first of the series of recitals arranged by the Chromatic Club took place in one of the smaller halls of the Twentieth Century Club. Marie Nichols, violinist, accompanied by Charles Wark, played an ambitious program.

The Guido Chorus will give the first of the season's series of concerts on December 10.

Madame Sembrich will be the soloist at the Pittsburgh Orchestra concert on December 8.

Josef Lhévinne, pianist, will give a piano recital December 9. It can no longer be said that Buffalo is not a musical city.

VIRGINIA KEENE.

Music in Connecticut.

NORWICH, Conn., November 28, 1908.

Broadway Congregational Church congregation had the pleasure of hearing Mabel S. Clark, soprano, who substituted for Mrs. Charles Bard. Miss Clark sang with much artistic expression and sweetness and gave great delight with her finished work.

Mrs. F. L. Farrel entertained the B Natural Club on Tuesday, November 17. A delightful program was given by the members. Haydn was the composer chosen for the day. The next meeting will be held on December 1.

Helen Lathrop Perkins delighted a music loving and critical audience at her song recital at the Norwich Club Wednesday afternoon, November 18.

At one of the song recital series given at Griffin Hall, Newbury, Mass., on Saturday, November 14, Alice Woodward, the pianist, played Sinding's "Frühlingsrauschen," Jensen's "Murmuring Zephyrs," and "Polka de Concert," by H. Newton Bartlett.

Archibald Mitchell and Henry A. Tirrell are making arrangements for a musical course to be given in the near future. Such artists as Katharine Goodson, pianist; Theodore Spiering, violinist, and the Flonzaley String Quartet are to be heard.

F. L. F.

Some of Mrs. Babcock's Singers.

Charlotte Lund, a young singer, a grandniece of Ole Bull and cousin to the late Edvard Grieg, sang the soprano solo part in Dudley Buck's "Light of Asia" with the Newark, N. J., Oratorio Society, November 23. Miss Lund is engaged to sing with the New York Symphony Orchestra in Montclair, N. J., December 11. These engagements were secured for her by Mrs. Babcock, head of the International Musical and Educational Exchange, at Carnegie Hall. Mrs. Babcock states that Miss Lund, who, by the way, is a pupil of Jean de Reszke, will return to Europe next winter to sing in opera. Royal Fish, baritone, of the First Presbyterian Church in Brooklyn, was another soloist at the recent performance of Buck's "Light of Asia" in Newark. He, too, was engaged through Mrs. Babcock.

Frederick Smythe's Service.

An interesting musical service was given on Sunday, November 29, at St. Peter's Church, on West Twentieth street, under the direction of Frederick Smythe, organist and choirmaster. Gounod's "Magnificat" and "Nunc Dimittis" in D were sung, and as the offertory Mendelssohn's "Hymn of Praise" was given, with Richard Henry Warren at the organ. The soloists were Fanny Rice, soprano; Mrs. Warren, contralto, and Mr. Smythe, tenor, from Mr. Warren's choir at the Church of the Ascension. Mr. Smythe deserves great credit for the production of the cantata, both in the capacity of musical director and tenor soloist, and his choir showed the result of excellent training.

Chaminade in Boston.

Cecile Chaminade, the French pianist-composer, will make her only appearance in Boston Saturday afternoon, December 12, at Symphony Hall. Chaminade will have as her assistants Mlle. de St. André, soprano, and Ernest Groom, baritone, the program to consist of Chaminade selections for the voice and piano. Chaminade is now on tour in the United States, and is being greeted everywhere with full houses and the greatest enthusiasm. Her farewell appearance in America this season is to be made in New York on December 15.

Bach's merry cantata, "Mer han en neue Oberkeet," has been orchestrated by Felix Mottl.



It may seem superfluous to suggest to singers the advantage in their profession of a graceful presence and a magnetic personality, these things they are supposed to have acquired with their musical education, but a cursory review of a single week's program of musical events is reassuring that a word or two upon the subject will not be amiss.

We sometimes love our friends for "the little ways they have," counting them as a part of their individualities, but the singer makes a grave mistake when he permits himself little mannerisms which are purely matters of habit and lack of self control and which detract in direct ratio from his hold upon the audience.

It is only the few technically skilled in the average opera audience who would detect a mistake in the costume of Kundry or who would dare say whether Siegfried's lion skin should terminate above or below the knees. But let the artist who takes the part of Kundry or of Siegfried appear at a recital and every detail of manner and dress becomes as conspicuous as the tones of the voice he exploits, and though not every ear of those before him is trained to an understanding of his music, it is safe to say that not an eye will miss anything in his appearance.

The other night a big, splendidly built man came out on the stage and treated us to another display of his magnificent voice. It was glorious, but even the keenest music lover and the most appreciative of this great artist's talent could but have remarked his ill fitting clothes and felt a degree of regret that his manners were not impressive. As it was he shifted from foot to foot, not easily, gracefully, according to the laws of harmonic poise, but frankly, obviously, like a schoolboy agonizing through his first recitation. The young woman who assisted him at the piano was charming. She had a beautiful face, a slender figure and a love of a gown—a soft coral tinted Liberty satin with yoke and sleeves, or an apology for them, of sheerest mousseline—that suited her to perfection when she stood before the audience. But when she walked—wasn't it a pity! She waddled. It could not conscientiously be called by any more elegant term. It was as plainly a waddle as the natural gait of a duck.

Now, most singers do stand well—they have to in order to gain proper breath control. But those who walk or sit gracefully are painfully in the minority, and the reason is not far to seek. When in the act of singing, having learned the important art of breathing, every organ in the body is in its correct relative position to every other organ. The chest is well up and out, the shoulders in a line and the arms free, but with the last note of

the song the artist literally lets himself down, the muscles are relaxed, the body is unbalanced and awkward and an unsteady gait is the inevitable result.

Here is a simple exercise given merely as a reminder, as it is not a novelty, but which does marvelous things in the way of giving one poise. Take a correct standing position, raise both arms over the head, the wrists lead-

to be reckoned with by the artist who has a penchant for evening gowns. Hats were largely in evidence at the first of the season, but the majority of concert artists have recently appeared without hats and, where the long sleeves were worn, without gloves. One young singer this week was attractively gowned in cream colored satin cloth made with a tucker and sleeves of tucked chiffon and a

yoke and a high stock of exquisite applique lace. There were tabliers of wide lace over satin, which met a folded satin girdle at the Empire waistline and fell the length of the trailing skirt. There was also a narrow drapery of satin that separated the tucker from the lower portion of the bodice, which, like the straight sleeve caps, was embroidered in a simple design. She wore neither hat nor gloves.

The lighter smoke shades are particularly suggestive for afternoon wear especially when gold or some of the deep rich reds are introduced in the decoration. Two gowns of this sort have been worn recently with great success. One of them was of chiffon cloth with the top of the Empire skirt encased in a scalloped yoke of gold beaded and silk fringe. The bodice was a surplice of the chiffon cloth, bound down with more of the gold embroidery and finished with a girdle of satin. One of the most artistic and, at the same time, appropriate frocks seen this season. The second mentioned was hardly less so. In it messaline of a lighter shade was employed, with tinted lace, silk tassels and tucked mousseline in the decorative treatment.

Men's Attire.

There are so few distinct types of men's attire, and all variations come about so gradually as compared with the constant revolution in styles for women, that only those who make a profession of following the fashions realize how important these changes are.

Men, like a great many women, are apt to overlook the smaller details of dress and to content themselves with the idea that they are doing all that should be expected of them when they observe the mere generalities.

To show consideration in the matter to the extent of wearing day or evening clothes at the proper time is expected of any one in polite society, but to show a discrimination in the minor niceties is as distinguishing a characteristic in the case of one sex as the other, and in no sense does it mark the fop. Foppishness and the state of being correctly attired are as widely separated as the poles, and it does not mean because a man gives some little part of his time to the study of dress that he will necessarily come to a similar end with that dandy of the Regency who destroyed himself because he was



ARTIST'S ATTIRE FOR AN AFTERNOON CONCERT.

At an Afternoon Concert.

More liberty is permitted in the matter of woman's dress for an afternoon concert than perhaps for any other performance. The neck, of course, must be covered, but in these days of diaphanous yokes and sleeves that is scarcely

B. J. LANG'S COMPLIMENTS TO THE MUSICAL COURIER.

*Boston
Musical Courier
Dear Sirs
I should be
glad if my
compliments
might be given*

*to the writer
on your staff
who composed
the recital
of Dr. Wüllner;
my recital
of last Saturday
afternoon.*

*It seems to me
that to express
comprehensively
in words just what
was done by Wüllner
and v. Bos is to praise
talent and ability*

*equal if not
superior in quality
may be that of
the singer
under command.
Yours truly,
B. J. Lang*

Musical Courier:

DEAR SIR:—I should be glad if my compliments might be given to the writer on your staff who composed the report of Dr. Wüllner's song recital of last Saturday afternoon.

It seems to me that to express comprehensively in words just what was done by Wüllner and v. Bos is to possess talent and ability equal if not superior in another way to that of the singer and the player under command.

Yours truly,

(Signed) B. J. LANG.

perplexed over "the proper conduct of an amber cane." It is because men's dress is so limited that it is a mistake to substitute one style for another instead of according to each its own place in the wardrobe although the distinction is very finely drawn.

The Frock Coat for Afternoon Occasions.

For instance, it has always been and still is a mooted question as to the relative positions of the frock coat and the cutaway for morning and afternoon wear. When in doubt choose the frock as a safe rule to follow and one that is observed by most artists of prominence.

There are a few changes in the frock coat for this season, but they are not so strikingly apparent that last year's garment is blazoned out of the running. The rounded lapels have taken on a straighter line and they are slightly wider, the shoulders have more fullness and the back is not so sharply cut, so that it is not quite so snug fitting. The one button has been reinforced by two others and the skirts which last year were quite sheath like are fuller and somewhat bell shaped. The coat has also been lengthened an inch or so. Such is this year's conventional frock coat, and while there are such deviations as the full faced lapel, braid trimmings and silk bindings, these are rather to be avoided.

Even more emphatically than a woman is a man cautioned to avoid anything bordering on the eccentric in his attire. The very fact that men's apparel is so limited in scope renders him all the more conspicuous in any departure from the conventional mode. With the frock is worn trousers of striped worsted or cashmere of a dark tone never aggressively contrasting. A double breasted waistcoat of white, a standing collar, an English square cravat, with studs and links of dull finished gold and shoes of buttoned kid top patent leather complete the costume.

LATE OPERA NEWS.

The peculiar conditions of the practical affairs pertaining to grand opera are such that it has become imperative for Signor Gatti-Casazza and Signor Toscanini to demand some kind of an expression from the Board of Directors of the Metropolitan Opera House regarding their tenure in this country. The result of this will be that, at a meeting of the directors this week, the contracts of Signor Gatti-Casazza and of Signor Toscanini for a number of years, three years, four years or five years, will be ratified, so that their positions here will be assured and their future work made possible on a logical and definite basis. This is essential for the good of opera here.

The engagement of Andreas Dippel as assistant manager will also be continued, but he will be appointed by the manager, Signor Gatti-Casazza himself, directly, the incumbency of the office of assistant director hereafter devolving upon the manager. The fact that Mr. Dippel will also continue under Signor Gatti-Casazza's management is a high tribute to his merits. Of course, Mr. Dippel must not assume for one moment that the decline of German opera is due to any faults of his. The shrieking and yelling of Germans who call themselves singers, which has been in progress in this city for many years, and against which this paper has been fulminating and protesting, is the direct cause of the decline of that form of opera. Until the Germans can learn how to sing, they cannot have opera in this country any longer, particularly when we begin to appreciate the fact that German opera is not supported by the Germans themselves. It is only the American and the Jew (if we can distinguish the Jew from the American nowadays) who go to the German opera—not the German. Of course, Mr. Dippel's own singing has had some effect also in depreciating the value of German song in this country, but now that he is an assistant manager of

opera and is doing so much to advance its interests, no one will remember his tone emission or his interpretations of the German roles.

Heinrich Conried, formerly the director of opera at the Metropolitan in this city, has instituted a suit of \$50,000 for alleged breach of contract against the former Conried Opera Company. What about the contracts made by Conried which are holding over now, contracts for singers at prices far beyond a possibility of judicious comparison? Had Conried any rights whatever to make these holdover contracts under a strict interpretation of the contract he had with the company? It is merely a question.

CINCINNATI NEWS.

CINCINNATI, November 25, 1908.

Lhévinne, the great Russian pianist, triumphed in Cincinnati Thanksgiving night at the Sinton Hotel Auditorium. His audience was large and was made up of the most prominent members of the local musical professional world, besides many musicians of lesser note. Lhévinne never appeared to better advantage than he did on this occasion, and his auditors were unusually gracious and generous in the applause they gave him at the completion of each number. So enthusiastic did his hearers become that they insisted upon more, more, more, and Mr. Lhévinne very kindly gave a repetition of "Tarantelle" and played the pastorale, Mozart, and "March Mignon," Bal-dine. His program was designed to bring out the qualities which have made Lhévinne one of the world's most talked about pianists, and seldom, if ever, has a larger, more varied or more difficult program been attempted here by an artist of Lhévinne's ability and reputation. The program follows: Chaconne, Bach-Busoni; pastorale, Corelli; gigue, Loeilly; "Tambourin" (Godowsky arrangement), Rameau; sonata, B minor, Liszt; two etudes (C sharp minor, A minor), op. 25, Chopin; valse, A flat major, Chopin; "Tarantelle," Chopin; scherzo, F sharp major, D'Albert; etude, A sharp major, Liadoff; and "Zigeunerweisen," Tausig. Mr. Lhévinne has undoubtedly won a place in the heart of Cincinnati music lovers, and now that they have heard him, his every performance in the future, whether in Cincinnati or elsewhere, will be eagerly followed by those who heard him play here.

A piano, voice and organ recital will be given at the Metropolitan College of Music Thursday evening, December 10.

The first Cincinnati College of Music chorus and orchestra concert in Music Hall last Thursday evening was an artistic success. The hall was filled to capacity, and the audience appreciated each number on the program. The orchestra numbers included the first movement from Schubert's "Unfinished Symphony" and the minuet and finale from Haydn's symphony in G minor, and were performed under the direction of Henri Ern. The ladies' chorus, with the accompaniment of the orchestra, gave several parts of Pergolesi's "Stabat Mater," under the direction of Louis Victor Saar, who made a special arrangement of the "Meditation" for this concert. Orchestra and chorus reflected much credit upon their respective directors. Katherine Hall, soprano; Helen Sebel, pianist, and Henry Grodsky, baritone, appeared with much success in several numbers, as did also Elsa Joseph, soprano, and Ida Hoerner, contralto. All solos were given with orchestral accompaniments, under the direction of Albino Gorno, whose dignity and authority of the serious musician drew respectful attention through his earnestness of purpose. In all, the event was a great success. A. M. J.

SEMIBREVES.

CARLOS CURTI, director of the orchestra at the Waldorf-Astoria, has won for this orchestra an enviable reputation. Mr. Curti also has charge of the musical arrangements in the hotel. He has organized and conducts three distinct orchestras, numbering over fifty performers, and the nightly concert of the combined orchestra, which takes place in the foyer between 9 and 10 every evening, is always attended by a fashionable and appreciative audience. Mr. Curti has introduced one innovation which has been much appreciated and commented upon by the hotel patrons, having installed one of the largest Victor Talking Machines provided with the records of Caruso, Sembrich, Tetrazzini, and other leading artists, and using his full orchestra to accompany the singers, gives operatic selections which are as delightful as they are mystifying to those who are "not in the know" as to the source of the music. Mr. Curti is a musician of wide experience and is well known as a composer. He has just finished the score for a new opera, which will be produced in this city in the near future, and those who are familiar with his characteristic and melodious compositions will await with interest the opera's appearance.

THE NORMAL CONSERVATORY OF MUSIC, Indiana, Pa., is rapidly building up a reputation among musicians and music lovers in Pennsylvania. This success is due to a very great extent to the intelligent and conscientious work of the musical director, Hamlin E. Cogswell, who has held the position since 1906. With him are associated Dorothy Cogswell, in charge of voice culture and history of music, and Edna Allan Cogswell, in charge of the piano, organ and violin instruction. The institution, which is housed in a very handsome and well appointed building, provides a thorough musical training, beginning with a juvenile course, covering thoroughly every branch of musical instruction, and terminating with a post-graduate course, one of the qualifications of which is that the student must be able to give an entire evening's program with varied repertory.

LOUIS BACHNER, a talented artist, was born of Polish parents in New York City, 1883. He studied the piano with Clayton Jones, of Boston, from 1896 to 1905. During this period he spent his summer vacations with Harold Bauer, in Paris, and subsequently studied composition with George W. Chadwick. In March, 1903, he appeared as soloist with the People's Symphony Orchestra, in New York City. In November, 1903, he appeared as soloist with the Boston Symphony Orchestra, and also with the Kneisel Quartet, in Philadelphia, and in recitals. From 1905 to 1907 he studied piano in Berlin under Godowsky, and composition with Carl Lütge. He returned to America last season and appeared as soloist with the Boston Symphony Orchestra, the Kneisel Quartet, Flonzaley Quartet, Hoffman Quartet, and in numerous recitals. Mr. Bachner is now a member of the faculty at the Peabody Institute in Baltimore, Md.

LISLE DUNNING, of Spokane, Wash., is the instructor of the violin in Brunot. She is an accomplished musician, and although quite young has already won considerable distinction in the musical world as a soloist and composer. Miss Dunning formerly lived in Colorado, where she began her studies under George Seeman. Later, she studied under George Richter and then with Lucile du Pre, graduating from the Du Pre Violin School in 1904 with high honors. The best known compositions of Miss Dunning's is her "Berceuse," which was written after she went to Washington, and her "Humoresque," which is dedicated to Maud Powell. The piano accompaniments to both parts were written by Arnold D. Scammel.

SECOND PHILHARMONIC CONCERT.

The chief event of the second pair of Philharmonic concerts, at Carnegie Hall last Friday afternoon and Saturday evening, was the appearance of Corinne Rider-Kelsey, who sang in superb style the concert aria "Infelice," by Mendelssohn and created a veritable sensation with the purity of her tone production, the smoothness of her legato, the chasteness and refinement of her phrasing, and the musical spirit and artistic intelligence of her delivery. Rider-Kelsey has been improving with her every appearance, and the achievement of last week marked the highest point she has reached in her remarkable development. She now controls every phase of the singing art and has had the necessary experience in all styles and schools of music to bring her mastery to practical fruition. There is no soprano voice before the public today more clear in quality or crystalline in timbre than that of Rider-Kelsey. She displayed ardent musical temperament in the dramatic episodes of the aria, and winning tenderness and charm in its lyrical moments. Altogether, the performance was one remarkable in every detail and far superior to those given as a rule at our symphony concerts by singers from the opera houses. Rider-Kelsey's reception left nothing to be desired in point of warmth, and the ovation she received was richly deserved. It is a matter of note that the soloists at the first two Philharmonic concerts this season have been Americans—Hartmann and Rider-Kelsey.

Weber's "Euryanthe" overture, in the unimaginative and lumbering reading of Safonoff, opened the program, and Beethoven's seventh symphony closed it. Safonoff's Beethoven interpretations have been analyzed amply in THE MUSICAL COURIER and they show no new features at the present time. The symphony is a patient composition and has withstood all varieties of treatment during its existence. It does not mind being beaten with a conductor's fists, for the thrashing leaves the work as great as it was before. The Philharmonic Orchestra played in a manner to raise regrets that the men had no chance to show their splendid mettle under a different leader.

The remaining orchestral number on the program was a symphonic poem entitled "Salome," by Henry Hadley. It will remain an eternal mystery why such an amateurish and thoroughly puerile work was allowed to find a place on a Philharmonic program. True enough, Hadley is an American composer, and THE MUSICAL COURIER has been calling for performances of compositions by our native writers of music. However, what this paper meant, was to accomplish the performances of works that would show the American composer's right to be judged on the same

plane as his European confreres. Such stuff as this by Hadley is a detriment to the cause, for it shows the hopeless inferiority of some of our newer makers of music to the young men of Europe who are active abroad as composers. Hadley claims that he wrote his "Salome" before the production of Strauss' opera of the same name. If that is true, he should have torn up his childish score after the publication of the one by Strauss. The Hadley "Salome," for all it suggests of the Wilde drama (on which it is based) might just as well have been called "Ivan the Terrible," "Rameses II," "The Battle of Brandywine Creek," or "William J. Bryan." There is no musical characterization in the score, the instrumentation is halting and monochromatic, the melodies are trivial tunes, the form is incoherent, and there is an obvious effort to make up in noise what the works lack in ideas. It would take a long memory to recall when a Carnegie Hall audience has been asked to listen to more dreary and more utterly futile musical measures than this "Salome" perpetration by Hadley. May its echoes never return to this part of the tonal globe.

By what subway did the composition ever reach a Philharmonic program? Would it not be interesting for the executive committee to look into the matter?

Langendorff in the Northwest.

Madame Langendorff, the German prima donna, who is making a concert tour in this country under the management of R. E. Johnston, will sing at Grand Forks, N. Dak., December 8; at Fargo, December 10, and in Minneapolis, December 20. From the last of January to the 1st of March Madame Langendorff will fill engagements on the Pacific Coast. In the spring she will be heard at concerts with the Dresden Philharmonic Orchestra, in the tour which is being booked by R. E. Johnston.

Boston Symphony Flute Player Missing.

It is reported in Boston that Daniel Marquarre, flute player of the Boston Symphony Orchestra, and a member of the Longy Club of Wind Instruments, is missing. According to the rumors the artist has returned to Paris without notifying anybody.

Janpolski as Onegin.

Albert Janpolski, in the title of Tchaikowsky's opera, "Eugen Onegin," is winning ovations wherever this work has been given in concert form by the Russian Symphony Orchestra on the recent tour. By request, Mr. Janpolski sang the big aria in the "Letter Scene," at the performance in Troy, N. Y., in the original Russian text. Opinions from two of the Troy papers follow:

It was a real Russian who sang the title role, Albert Janpolski, and perhaps because of this he could give the part characteristic coloring. Being the hero also helps, but he could sing any way in any tongue. Singers with his knowledge and voice are not usually confined or restricted to a brief repertoire.—Troy Record, November 20, 1908.

Mr. Janpolski's rich and sonorous baritone is well known in Troy. The singer was peculiarly well fitted by understanding for his work, and his splendid voice took on a plaintive expression which harmonized with the music.—Troy Times, November 20.

Shelling's Recital Program.

Following is the program which Ernest Schelling will play at his piano recital at Carnegie Hall, Sunday afternoon, December 6:

Chromatic Fantasy and Fugue.....Bach
Pastorale.....Scarlatti
Capriccio.....Scarlatti
Symphonic Etudes.....Schumann
Etudes, op. 10, No. 10, and op. 25, No. 3.....Chopin
Two nocturnes, op. 27—
C sharp minor.....Chopin
D flat.....Chopin
Valse, A flat.....Chopin
Fatalisme.....Schelling
Nocturne a Willgrad.....Schelling
Alborado del graciosa.....Ravel
Barcarolle, G minor.....Rubinstein
Rhapsodie, No. 10.....Liszt

Recital by Carl Pupil.

T. Scott Buhrman will give an organ recital in the Morningside Presbyterian Church, on West 124th street, Monday evening, December 7. Mr. Buhrman is a pupil of the Guilman Organ School, of which William C. Carl is director.

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PITTSBURGH, November 28, 1908.

Mr. Paur gave the patrons of the Pittsburgh Orchestra concerts another proof of his strong personality in his readings of the second Brahms symphony last Friday evening. The other orchestral offerings were: Prelude to "An Afternoon of a Faun," Debussy; valse de concert, Glazounow, and the "Rienzi" overture (Wagner).

The musical program at the Pittsburgh Exposition on last Wednesday afternoon, when occurred the anniversary of the founding of Pittsburgh, was most appropriate. Beside the Pittsburgh Orchestra and the Mozart Club, there were as soloists, Agnes Vogel Roberts, Amanda Vierheller, and Howard J. White. The program opened with a beautiful overture, entitled "Domitian," by Fedelis Zitterbart, that proved to be scholastic and colorful. Mrs. Roberts came next with a group of three songs, "I Love Thee," by Foerster, "The Rosary," by Nevin, and "Old Folks at Home," by Foster, all of which she sang with good taste and expression. The andante movement from MacDowell's "Indian Suite" was carefully played by the orchestra and added much in an artistic way to the program of the afternoon. Mr. White sang "O That We Two Were Maying" and Cadman's "My Lovely Rose" in a manly and convincing style, while Miss Vierheller did excellent work in "Home, Sweet Home" and "The Star Spangled Banner" with orchestral accompaniment, the audience joining in the chorus of the latter song (or rather endeavoring to, for it was pitched entirely too high for popular use). Miss Vierheller has a fine voice and uses it well. Of prime interest was Foerster's "Dedication March," which has been played before by our orchestra. It was written for the dedication of the Carnegie Institute and is founded on the letters A and C, typifying the name Andrew Carnegie, a very clever scheme. It is academic in treatment and withal forceful and orchestral, and was well played last Wednesday. As it happened it

was Mr. Carnegie's birthday, a circumstance that lent interest to the playing of it. In the evening the Mozart Club sang the "Hallelujah Chorus" of Handel's in a vigorous manner, while the orchestra played two numbers used at the regular concerts of two weeks ago.

The disciples of Bach had a festival of music to their hearts content last Tuesday afternoon when an entire program made up of the works of John Sebastian Bach was given by members of the Tuesday Musical Club, assisted by Paul Kennedy Harper and Dr. H. E. Wells. Mary Ure played the prelude and fugue in D, and the gigue in G minor with well defined rhythm and expression. An interesting number was the concerto for two violins played by Mrs. Edward Lee and Miss Thoburn, both exhibiting good technic. Olive Wheat sang beautifully the "Ave Maria" (which by the way is more Gounod's than Bach's for the reason of its exquisite melody), and "My Heart Ever Faithful." Miss Thoburn added much to the former song by a well played obligato. Mrs. Charles M. Clark played the gavotte in G minor, gavotte in G major, and bourree in G major with great intelligence and temperamental appreciation of the three numbers. She brought out all the beauty in them. Mr. Harper in "Come Sweet Death," "If This Heart Be Mine," and "Ye Sons of Man" sustained his reputation for evenness and beauty of tone. He covered the difficult intervals in the latter song with perfect ease. Miss Thoburn played the air on the G string and the gavotte in E major, being accompanied by Mr. Von Kunits. Of great interest was the "Coffee Cantata," a musical setting of a satire by Picander, into which Bach put much jollity and good humor. It was admirably sung by Anne Griffiths, Mr. Harper and Mr. Wells. Miss Griffiths rendered her part in the most artistic way, injecting a fitting comprehension of the text into her work. Mr. Wells sustained his part excellently, his rich baritone lending itself to the difficult part of the irate father. Mr. Harper added still more to the good impression of his group of songs in the first part of the program. All three parts in the latter work were nicely balanced. Altogether Mrs. James Stephen Martin, who arranged the program, deserves credit for letting the public hear an entire program of Bach's music. Miss Richard furnished good accompaniments.

Silas J. Titus, of this city, has secured many engagements during December and January, chief among them an appearance with the Brockton (Mass.) Orchestra. Other concerts and recitals are to be given at New Bethlehem, Pa.; Beaver, Duquesne, Homestead, Troy and Rome, N. Y. Mr. Titus is especially gifted as a recitalist, and it is in this way that his services are in much demand.

The Pittsburgh Orchestra Quartet, composed of Edouard Tak, Carl Malcherek, Jean de Baker and Henri Merck, gave a finished concert at Hamilton Hall this week to a crowded house. One would think, to hear the men play, that they had been together for a long time, when,

in truth, this is the first season. All are artists and the balance is good at all times. The program afforded variety in which to exhibit each member at his best. The quartet is to give a series of four chamber recitals at Hamilton Hall, Mr. Paur appearing as soloist at one of them. The dates remaining are December 14, January 11, February 1 and March 1. A nominal fee is being charged, and there is no reason under the sun why these concerts should not be patronized largely. We need chamber music recitals; they are an education as well as a keen enjoyment, and the people of Pittsburgh should support this organization in every way possible.

Mrs. Charles Farrow Kimball gave a brilliant recital at Greensburg, Pa., last week. The reports from that city are most favorable.

An interesting program has been arranged for the song recital to be given at the Rittenhouse by Olive Wheat and Ella May Duffin on December 7. A long list of patronesses has been secured and the affair is assured of success.

The Cecilia Choir, an organization for the study of ancient and modern church music, of which Charles N. Boyd is director, will give its first concert at the Western Theological Seminary on Monday evening, December 7. The choir is composed of twenty-five members. Frances Leech is the accompanist. Compositions of Palestrina, Vittoria, Bach, Brahms, Grieg, Grell, Hauptmann, Bortniansky and Tschaiakowsky appear on the program. The concerts are always free to the public. This is the sixth season of this remarkable organization.

CHARLES WAKEFIELD CADMAN.

Spalding Traveling Westward.

Albert Spalding, the American violinist, left New York Monday of this week for Jamestown, N. Y., where he played yesterday (Tuesday, December 1). He plays in Chicago, December 4 and 5, with the Theodore Thomas Orchestra; in Minneapolis, December 6, and in Rockford, Ill., December 8. Mr. Spalding's first recital in Chicago will take place December 13, when he will come back to New York to fill more engagements in the East. Spalding is under the management of R. E. Johnston.

Calzin's Boston Success.

Alfred Calzin, the brilliant American pianist, who appeared in Boston, October 26, at Jordan Hall, met with splendid success. The following criticism is from the Boston Globe:

Mr. Calzin played Schumann's G minor sonata and a group of smaller selections. His performance of the sonata was, as a whole, creditable. In Glazounow's "La Nuit" and the Liszt rhapsody his work was thoroughly good. The audience was of fair size and was quite enthusiastic at times.

The opera season at Prague so far has been the most profitable in the history of that city.



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SEASON 1908-09

Reed Miller Back in New York.

Reed Miller, the tenor, is back in New York after a ten weeks' tour, extending from New England to Oklahoma. Recently Mr. Miller sang in Morristown with Jomelli, and since then he has appeared at concerts in New England and Pennsylvania. This month the tenor will sing in Oberlin, Ohio, in a performance of Bach's "Christmas Oratorio" and performances of "The Mes-

siah" in Chicago and Milwaukee. In January he will make a Southern tour, and in the spring will travel for six weeks with the New York Symphony Orchestra, singing in Beethoven cycles and performances of "Eugen Onegin."

Birmingham.

BIRMINGHAM, Ala., November 23, 1908. The Treble Clef Club, Mrs. Flournoy Rivers, director, announces three artists' concerts for this season, as follows: Madame Langendorf, contralto, in December; Charles Washburne, baritone, in January, and Madame Nordica in May. The club also announces the following list of patronesses: Mesdames F. Y. Anderson, R. H. Pearson, W. P. Pinckard, J. A. Van Hoose, A. J. Bowron, B. B. Comer, T. D. Parke, C. P. Orr, R. D. Johnston, Nat L. Miller, C. T. Randall, T. O. Smith, S. E. Thompson, M. V. Joseph, W. E. Evans, E. M. Tutwiler, J. L. Parker, George R. Ward, W. D. Smith, E. W. Barrett, R. N. Rhodes, F. H. Lathrop, Harold Sanson, R. G. Hiden, Samuel Earle, John Cartwright, Mark Lewis, J. C. Mahen, Jr.; J. D. Kirkpatrick, W. B. Leedy, T. H. Molton, A. L. Fulenwider, George Cruikshank.

Thursday afternoon, November 19, the Music Study Club presented Frank Croxton, basso, and Eleanor Stark-Stanley in a recital at the Cable Hall. This recital, the first to be made a matinee attraction, proved so decided a success that it is safe to predict that it will not be the last. The hall was filled with an audience of Birmingham's most cultured people, and Mr. Croxton's magnificent work in his well selected vocal numbers was received with marked appreciation. Madame Stanley, as accompanist and piano soloist, won much applause for the excellence of her work.

Adair Hickman, formerly of this city, now of Chicago, who was here on a short visit this month, was the guest of honor at an informal musicale at the home of Mr. and Mrs. W. J. Adams, Thursday evening, November 12. Mr. Hickman, who possesses a tenor

voice of great promise, sang several times during the evening, among his selection being a MacDowell group and several Schubert numbers. After the winter in Chicago Mr. Hickman will go to Europe for further study.

Mary Angell, a young and talented pianist from Chicago, appeared in recital at Cable Hall early in November. Miss Angell has only recently returned from a year of study with Leschetizky.

Tonight at the Cable Hall, Annie Lou Wood will give a song recital, in which she will be assisted on violin and piano by Mr. and Mrs. William Gussen, of the Conservatory.

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